

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Julia C. Lathrop Homes

other names/site number Lathrop Homes

2. Location

street & number Oakdale Avenue on the north, Clybourn Avenue and North Damen
Avenue on the east, North Leavitt Street and the Chicago River on the
west, the Chicago River on the south.

not for publication

city or town Chicago

vicinity

state Illinois code IL county Cook code 031 zip code 60618

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

☐	private
☒	public - Local
☐	public - State
☐	public - Federal

Category of Property

(Check only **one** box.)

☐	building(s)
☒	district
☐	site
☐	structure
☐	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
31	2	buildings
1		sites
		structures
		objects
32	2	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: Multiple Dwelling

Government: Public Works

Government: Government Office

Landscape: Plaza

Current Functions

(Enter categories from instructions.)

Domestic: Multiple Dwelling

Government: Public Works

Government: Government Office

Landscape: Plaza

Vacant

7. Description

Architectural Classification

(Enter categories from instructions.)

Moderne

Classical Revival

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

roof: Concrete

other: Limestone

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Section 7 – Description

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Since 1938, the Julia C. Lathrop Homes have provided federally-supported, low-income housing on a narrow site on the north side of Chicago (Appendix A). This site is defined by the Chicago River on the west and North Clybourn Avenue and North Damen Avenue on the east. West Diversey Parkway, which runs east-west, bisects the complex at its center. Funded and guided by the Housing Division (HD) of the Public Works Administration (PWA), Lathrop Homes was designed by a team of Chicago architects and engineers headed by architect Robert DeGoyer. Thirty-one structures compose the original project, twenty-nine apartment buildings ranging from two to five stories in height, the one-story administration building, and the industrially-scaled power house. Landscape architect Jens Jensen collaborated with the design team on the road and building siting, and he was responsible for the original landscape design. The buildings are concrete, brick veneered structures with flat roofs, distinguished by brick quoins, stone trim, parapets and finials, as well as steel balconies and detailed entries. Throughout the complex the structures face public street frontages and define traffic-free rear green spaces for use primarily by residents. Two buildings were added to the site subsequent to the original construction and lie within the boundaries of the historic district but do not contribute to it; in 1959, the Chicago Housing Authority built an eight-story senior housing building on the south side of the complex at 2717 North Leavitt Street; and a one-story recreation center built in 1960 is located at 2915 North Leavitt Street, on the north side of the complex. These new structures occupy space previously open to recreation use, but they do not fundamentally alter the appearance or function of the site. Similarly, few changes have occurred to the exterior of the buildings; most of the original steel casement windows have been replaced with aluminum double-hung windows, many doors have been replaced, exterior wood elements have deteriorated significantly, and some cornices and finials have been altered or removed due to deterioration. Despite these architectural, planning and landscape changes, the buildings retain their historic integrity, effectively communicating the original design condition.

Narrative Description

1. Site Description

The HD purchased the relatively flat, thirty-five acre site for Lathrop Homes from International Harvester's Deering Division.¹ "The site is bounded by a line starting at the corner of Clybourn Avenue and Leavitt Street, thence south on Leavitt Street, west on Oakdale Avenue 291 feet, south to the North Branch of the Chicago River, southeast along the river to the North Damen Avenue viaduct; north along the viaduct to Clybourn Avenue to the point of the beginning."² Originally part of the Snow Estate subdivision, the site had been previously used for an office, lumber storage and rolling mill for the agricultural machinery manufacturer. International Harvester no longer needed the site and the company

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approved the sale for approximately \$600,000 or about thirty-five cents a square foot, a price that was slightly above average for the HD program but a reasonable figure for the urban site. For the HD, one of the central advantages of the Lathrop site was that it was currently underutilized; quickly acquired and cheaply cleared for construction at a time when the press was pressuring the PWA to begin the expenditure of federal relief funds in order to kick-start the frozen construction industry and alleviate unemployment.

This pressure to spend forced all of the design teams hired by the HD to work quickly, and Lathrop Homes was no exception. The HD switched the Blackhawk design team to the Lathrop site in July 1935, and in November the HD awarded the contract for foundation construction, meaning that the siting and major architectural design was completed in less than four months. With the direction of the HD staff, DeGoyer and his staff designed the project in accordance with the community design principles of Clarence Stein and Henry Wright. In communities like Sunnyside Gardens in New York City and Radburn, New Jersey, Stein and Wright rationalized the street layout to suit the distinct needs of a residential district. Automotive traffic was limited and minimized. Modest, but sturdy residential buildings were used as buffers between functional streetscapes and the flowing, open green spaces that so distinguished their communities. Buildings were scaled and sited to create “outdoor rooms,” spaces that were both open and comfortably contained.

In their work, Stein and Wright typically closed existing streets in order to maximize buildable area and to scale circulation to more detailed residential uses.³ At the large, relatively undivided Lathrop site, however, it was impossible to close Diversey Parkway, the major east-west thoroughfare that bisected the site, and there were no other roads to close. Rather, two streets were added (Attachment B). Leavitt Street was extended south beyond Oakdale Avenue, generally following the curving path of the river and extending all the way to the southern end of the site. South of Diversey, Hoyne Avenue was added running parallel to Damen Avenue, curving to meet Leavitt at the southern end of the site. In 2010, these streets remain unchanged.

The unavoidable intrusion of Diversey Parkway means that the Lathrop site is divided into northern and southern sections. The buildings on each half are located to define separate public and private outdoor zones (Attachment C). Public spaces are areas adjacent to streets, and front doors typically address these areas. They are spaces that will be traversed by residents as well as visitors and casual passerby, necessarily adjacent to traffic. Private spaces, however, are located behind buildings, at a distance from the street, or adjacent to rear doors. Although they are not strictly controlled, location assures that they are used primarily by residents, and they provide traffic-free play areas for children, critical and so unusual in the crowded city. In the 1920's automobiles killed more than one child a day in New York City, a dramatic illustration of the desperate need for these kind of open spaces in the city.⁴ In addition to being safe zones for play, these open spaces also encourage adults to come together to play sports, garden, hang laundry and relax – activities that can transform a place into the kind of vital, active community that Stein and Wright envisioned. The open space at Lathrop contrasted sharply with the surrounding neighborhood, where multiple buildings crowded onto single lots, leaving little open space and less landscape, providing no easy stage for a friendly community to develop.

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a. Southern Section

The southern section of the Lathrop project is bounded by Diversey Parkway on the north, and on the east by the North Damen Avenue viaduct, a raised roadway leading to a bridge over the Chicago River. The Chicago River defines the west and south sides. The section itself is made up of two separate blocks, a long, narrow block hard up against the edge of the Damen viaduct (defined as Blocks 1 and 2 in the construction documents). Hoyne Avenue divides this area from the larger, roughly triangular block along the river (defined as Blocks 3-6 in the construction documents). Five residential buildings and the Power House occupy Block 1-2. With no need to address the raised Damen Avenue viaduct, these buildings face into the project and along Hoyne Avenue. A three-story apartment building stands at the northernmost point of this block, reflecting the density of the Damen and Diversey intersection. Jens Jensen's landscape plan surrounds the building with grass and intermittent trees on the north, east and south sides. In the courtyard on the west side, a border of grass follows the perimeter of the building, with a paved area in the center of the space, with pits located in four locations for the planting of trees. Jensen called for flagstone paving in this courtyard and most others in the complex, but they were replaced with asphalt during construction in order to lower costs, over the repeated objections of the design team.⁵ Moving south along the block, the other four buildings are two-story row house structures, of lower scale and density. Their west facades are located near the Hoyne Avenue sidewalk, preserving a maximum of rear space for private use, and defining a uniform street face for that side of the street. Narrow grass plots with occasional street trees line the sidewalk façade. In the rear, each yard was marked for individual gardens for residents, and clothesline posts were installed toward the rear of the lots. A gravel parking lot was located behind building B-1, so those row house units had shallower gardens. At the southern portion of the block, the industrially-scaled Power House with its tall smokestack serves as a terminus for Hoyne Avenue, and looms over the bend in the river. A driveway wraps around the building, with a small grassy plot along the west side.

Block 3-6 is occupied by eight buildings (not including the non-contributing Senior Apartment Building). They all line the edges of the block, addressing the street and establishing a large, private recreational space behind. Seven buildings lie along Hoyne Avenue. A four-story, G-shaped apartment building stands at the corner of Hoyne and Diversey, maintaining the street wall. Grassy areas with occasional trees wrap around the north, east and west facades, with a paved asphalt courtyard in the rear, with eight pits for trees. Narrow garden plots line the rear section of the southern, row house arm of this building. Just south of this building, three four-story T-shaped apartment buildings with the long end perpendicular to the street alternate with two two-story, C-shaped row houses that stand along the street, varying the rhythm of the street wall. Each of the C-shaped row house buildings has grass plots along the front facades, with private garden spaces (equipped with clotheslines) at the rear. The T-shaped apartment buildings have deep grassy yards along the street, terminating at the end of the front stairhalls. Behind these, asphalt-paved courtyards are dotted with tree pits to accommodate plantings. At the rear of these courtyards, one-story arched brick colonnades span between buildings and mark entry into the rear open space. At the southern point on the block, a four-story apartment building stands adjacent to the street, with grassed areas along the east and south facades, with an asphalt-paved inner courtyard. Due to the bend in the river and the consequent narrowing of Block 3-6, only a single apartment building originally stood on the western side of this block; a winding, four-story apartment

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building built along the Diversey and Leavitt boundaries. There is one asphalt-paved courtyard on the east side of this building, but grassy plots surround the building on the north, west and south. Originally, the rear area of this entire block was occupied by two asphalt-paved playgrounds on the north and south ends, with an open lawn at the center. Trees defined the edges between these zones and along Leavitt Street. The non-contributing Senior Apartment Building and its rear parking lot now occupy much of the original central lawn.

b. Northern Section

North of Diversey, Lathrop Homes is broken into the large Block 7-11, and the smaller Block 12. Block 7-11 is defined by Clybourn, Diversey, and the river, with Leavitt Street passing through it. The main part of the block is a rhomboid-shaped space occupied by thirteen contributing buildings and the non-contributing Recreation center. The buildings cluster around the edges of the block, again defining a large central space, convenient primarily to residents. Eight apartment structures address Clybourn. As on the west side of Hoyne Avenue in the southern section, the buildings alternate between two-story C-shaped row houses adjacent to the street, and four-story T-shaped apartment buildings that step back, creating deep courtyards and varying the rhythm of the frontage. The landscape in this area is similar to that in the south section, with grassy borders surrounding the C-shaped row houses, with gardens behind. At the T-shaped apartments, lawns adjacent to the street transition to asphalt-paved courtyards with tree pits, and then to one-story brick colonnades spanning between buildings, marking the entry into the interior of the block. This row of buildings is flanked on the north and south ends by three-story, L-shaped apartment blocks that stand close to the property lines. The northern building is set into a grassy lawn, with a wide allee separating it from the row house building to the south. The southern L-shaped building has grass along Clybourn Street, with gardens to the rear. Just south of the building, there is a large gravel parking space serving the Administration Building to the south. The one-story Administration Building stands at the narrow southeastern portion of the block, serving as gateway to the project from the busy Clybourn/Diversey intersection. Two three-story apartment buildings address Diversey Parkway on the south end of the block. With lawns surrounding them, the pair are arranged to define a small paved courtyard between them, and this courtyard mirrors a similar area directly across Diversey, visually connecting the two halves of the project. Turning north on Leavitt, two pairs of apartment buildings are sited across the street, mirroring each other and forming a central axis, which connects the central recreational space to the river. The courtyards of both pairs of buildings are paved. Southwest of Leavitt, the allee between them is paved as well, leading to the river. The non-contributing Recreation Center stands northwest of these buildings. Originally intended as the site of an additional apartment building, the building defines the eastern end of the central play space, with narrow lawns, surrounded by tall trees. As at the southern block, the central open space was occupied by two large paved play areas, with a larger lawn at in the middle. Again trees were planted between these zones, and along the street frontage at Leavitt Avenue. The HD also constructed a new concrete bulkhead in this section, and Jensen planted the slope more heavily, with the same decorative iron fence along the riverbank.

Across Leavitt from the Club, Block 12 is a small, rectangular block containing two row house buildings (a third was designed but not constructed due to budget cuts). Front doors to both of these structures face away from each other,

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while rear doors face into the garden between them, creating two wide public front lawns and a semi-private rear yard for laundry, gardening, play and other casual activities. On this block, the property line did not extend all the way to the riverbank, so trees were planted to define the western and southern borders of the site.

In 2010, the landscape design at Lathrop reflects seventy years of variable maintenance, some additions and some losses. Since the site was previously an industrial zone, the mature trees in the courtyards and open spaces are probably those specified by Jensen. The grassy lawns remain, and the courtyards are still asphalt-paved, with now-mature trees shading the space and the enclosing buildings. The parking lots behind the Administration Building and Building B-1 have been enlarged and paved. Kitchen gardens behind row houses are predominantly simple lawns today, rather than productive growing spaces. On the south side, the northern of the two rear play areas remains, equipped as a basketball court, while the southern one has been planted over with grass. The central lawn has been partially filled by the non-contributing senior apartment tower, an associated parking lot and a gazebo. A few additional mulched playgrounds have been added. Along the river, Jensen designed a gently sloped zone between the top of the new bulkhead and street level, which alternated between paved sections and grassy portions planted with trees, with a decorative fence at the edge of the bank, but early photos of the site indicate that this was not fully executed, and the existing concrete river wall is original to the project. On the northern block, the Recreation Center occupies what was a large lawn on the east end of the block, and the northern of the two paved play spaces has been enlarged and repurposed as a parking lot, while the southern one has been replaced with a lawn and a large aluminum pen with goals at either end. Along the river, a paved, lighted trail has been installed at the top of the slope, and a chain link fence is set along the bank. Low brick L-shaped walls have been built in several places in the project to hide dumpsters, which became necessary when the buildings discontinued the use of their incinerators. Streetlights were replaced at some point as well. A chronic lack of maintenance, and the construction of two new structures have altered the perception of open space that Jensen designed, but the original intent of his design remains perceptible, as do many of his original planting and paving materials.

Beyond the plantings, the landscape design also includes other site elements, most prominently the twelve brick colonnades that span between buildings on the west side of Hoyne and Clybourn Avenues, serving as entryways to the large open spaces behind. These hypens, in the same brown brick mix as the buildings, are of variable width, but include wide, arched openings topped by a dentilated brick cornice and a limestone coping, much like the buildings. In some locations, these colonnades also include concrete steps that lead from the street-side courtyards, down a few steps to the lower grade of the central open space. Concrete sidewalks through the site were designed and located in the original construction documents, and many have survived. The original design included seven garage blocks, accommodating sixty single-car garages, or one garage for every fifteen units at the project. Although considered something of a luxury, garages were not unusual in HD projects. They were planned to be attached to several buildings at the project, but were eliminated before construction.

The setting around Lathrop Homes has not changed significantly over time. The southern block, originally bounded by

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the Chicago River, the North Damen raised viaduct, and busy West Diversey Parkway, was relatively isolated from its surroundings, and little has changed over time. The north block was originally more connected to the setting. Wood-framed dwellings along the east side of Clybourn Avenue and the west side of Leavitt Street looked onto the complex. Many of these buildings have been replaced, but the newer buildings remain residentially-scaled. A boatyard stood west of Block 12 originally, and that area remains unbuilt today. At both the north and south sections of Lathrop Homes, architectural changes have not altered the setting for the project.

2. Building Descriptions

The design team constructed the buildings at Lathrop with a common vocabulary of materials: a variegated brown brick mix; limestone details; wood doors; steel windows (subsequently replaced with aluminum); flat asphalt roofs. These materials are used on the three principal types of buildings in the project; apartment buildings, row houses, and combination buildings, as well as the office and power house. Of the twenty-nine residential structures there are fifteen apartment buildings, six row house structures and eight buildings that mix apartments, row houses and flats (Table A). Of the fifteen apartment buildings, six are similar, four-story, T-shaped structures, and there are five similar C-shaped buildings that mix row houses with flats. Although many of the buildings are similar, the designers used varied details to distinguish each structure, introducing a critical variety into the complex. The construction documents define ten different entryways for the apartment house type and ten different entries for row houses (Attachments D-E). In addition, there are four brick beltcourse types, seven limestone finial types, seven cornice types that include both distinctive brickwork and a limestone coping, and twelve different penthouse variations at apartment buildings (Attachments F-G). Although there are only three building types and a uniform palette of materials, these details are used across the twenty-nine residential buildings at Lathrop Homes to create a united, but remarkably varied assemblage.

These unified, yet distinctive buildings contain units that are closely based on prototypes designed by HD staff in Washington D.C. The design of units within an affordable housing project is a highly-detailed task. On the scale of a thousand-unit complex, a few inches of exterior wall or a door swing can save significant sums of money or improve daily livability for many. Most architects hired by the HD had little experience in low-rent apartment design. In order to direct and speed the process, the HD published *Unit Plans: Typical Room Arrangements, Site Plans and Details for Low-Rent Housing* to guide their work. Based on years of research by specialized designers, these units were designed to be approximately thirty feet in width (Lathrop's buildings are twenty-eight feet wide), in order to create a balance between construction efficiency and light penetration. Units occupy the full width of the building, allowing for cross-ventilation and deep light penetration. HD grants took construction type into consideration, so most HD buildings are masonry (brick veneered concrete block at Lathrop and most other projects) to qualify for the longest-term loans and most generous grants. Hallway and party walls are built of hollow clay tile to maximize fire and sound proofing, with stud partition walls. Every unit includes a kitchen, living room and bathroom. The HD did allow studio units (although there were none included at Lathrop), but units were more typically between one and three bedrooms, and also included a coat closet, linen closet and closet for each bedroom. Unit designs typically grouped the living room and kitchen together near the front door, with

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a short hallway (or stair in the case of row houses) leading to the bathroom and bedrooms. Kitchens included a sink, stove, refrigerator and some built-in cabinetry (Attachment H). Dine-in kitchens eliminated the need for a separate dining room. Each bathroom held a bath, sink and toilet. In 1937, such private, fully equipped kitchen and bathroom facilities represented a substantial improvement for working class families often accustomed to sharing aged facilities in houses of a much earlier vintage. Interior finishes varied between projects. At Lathrop, walls were plaster (waterproof Keene's Cement Plaster in bathrooms), ceilings were concrete, with asphalt tile floors in main rooms, linoleum in the kitchen and ceramic tile in the baths.⁶ Steel exterior or hall doors and wood interior doors were specified. Cement floors, glazed terra cotta walls, concrete ceilings and metal stairs finished stairhall spaces. Although materials varied by project, interiors were always finished to minimize maintenance and maximize durability. Beautiful on the exterior, with well-appointed, light and airy interiors, the units at Lathrop and the other HD projects were a significant improvement for working-class families.

Unit Plans illustrated three basic types of units; apartments, row houses and flats, and all three are found at Lathrop. Apartments are defined as stacked, single-height units with an entry off the landing of the stairs, rather than along a corridor. The book included thirty-two apartment house plan types, primarily illustrating groups of units (ribbons, tee-sections or ells) clustered around a stairhall. Architects could then string these units together as appropriate to the site. This arrangement eliminates inefficient corridors and minimizes enclosed public space. Plans are typically identical between floors, due to the stairhall circulation and stacked plumbing. With only indirect access to the exterior (through the stairhall), apartments were considered the least desirable type of unit for a family, but are also the most efficient in terms of land use and construction cost. Row houses are defined as units with private front and rear entrances, typically (but not necessarily) two stories, with the living room and kitchen on the first floor, and bedrooms and the bathroom on the second. Row houses offered fewer variations in design, and *Unit Plans* included only four plan types. Units are mirrored to minimize plumbing and sewer line runs, and can be repeated to form a building of varied length. With private entrances and front and rear yards, these units provide a family the most privacy and independence, were the most desired by early tenants, but are also the least efficient, in terms of land usage. Flats are one-story units with a private front entrance, but no rear entrance. The rarest unit type the HD program, *Unit Plans* included examples of six flat plans, primarily located to take advantage of corners spaces, or to occupy space above or below row house units. Lathrop is composed primarily of the first two types, with a few flats used to take advantage of specific conditions.

Site design, necessarily adapted to individual parcels with unique characteristics, proved less conducive to standardized planning than units or buildings, and *Unit Plans* is significantly less directive on this matter. The book included general principles for planning for economic stability and encouraged closing roads in order to maximize usable living space. It included nine site plan examples, ranging from three to twenty-four blocks in size. Each of these examples included generous open, auto-free spaces. Correspondence between HD staff and local architects indicates that site design was the most difficult portion of the process, requiring significant review and revision. The book also included ten pages of construction details, and two comparative apartment building entrance elevations that encouraged simplicity and beauty. Most effective in directing building and unit design, *Unit Plans* provided general guidelines for site planning and exterior design as well.

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a. Apartment Building A-1

The building numbering in this document is based, like the block numbering, upon the original construction documents (see Attachment B). Building A-1, at the southwest corner of Diversey and Damen, is a C-shaped courtyard apartment building, three stories high, with a single, fourth-story penthouse at the center of the building. There are five stairhall entrances to the building, all facing Hoyne Avenue; one at either short end of the C, with three along the long end of the C, set back from the street. The two on the street and the entry at the center of the courtyard use Entrance Detail 1, marked by a simple central pediment and narrow sidelites. Above, a pedimented parapet extends above the roof line. The two entrances at either end of the courtyard are simpler, probably Entrance Detail 9, with a flat top pediment at the roof line. Window surrounds are simple brick frames without detail, but modest brickwork brings added distinction to the main façade of the building. At the lower belt course, three bands of bricks are set forward to define a base for the building. Dark bricks at the corners suggest quoins. At the top of the main stairhalls, Penthouse Type 1 has vertical stacks of brickwork supporting a stone pediment with a crenelated brick wall behind. The construction documents indicate that a com-shaped, Type 3 finials once topped the Type 3 crenellated cornice, but the finials were removed and a metal parapet now obscures the original cornice detail. Some of the original exterior doors have been replaced, and the steel casements have been replaced with aluminum double-hungs, although there are some original steel windows at the basement level. Safety lighting and other wiring has been mounted on the exterior at A-1. This main, entrance façade is the most detailed of the building. The other sides are marked by the same high beltcourse, unmarked window openings, cornice and finials, but have also had the windows and cornice line altered over time. There are no ornamental doors or penthouses on these elevations.

On the interior, there are thirteen apartments on each of the the first, second and third floors of Building A-1; eleven one-bedroom units and two two-bedroom units. At the central stairhall, a two-bedroom penthouse is the only fourth floor section. The basement, accessible from the five stairhalls and five exterior stairs, accommodates meter rooms, a valve room, five incinerator rooms (at the bottom of garbage chutes in each stairhall), a valve room, a laundry room equipped with deep sinks, an ironing room, and a series of lockable drying rooms. Laundry services would be for use residents of Building A-1 as well as those who lived in adjacent row houses.

Although none of Lathrop's other sixteen apartment buildings are exactly like Building A-1, they are all similar. Plans differ, but all are composed of stacked units clustered around stairhalls. Some apartment buildings have more than one penthouse. Basements sometimes accommodate community and club rooms in addition to the more functional uses at A-1. Typical exterior changes include new windows and doors, cornice-line alterations and the attachment of modern lights, satellite dishes and various cable lines. Table A provides the original details and exterior conditions at each structure. On interiors, over the last sixty years the CHA has installed new appliances and kitchen and bath fixtures, replaced cabinetry, doors and hardware. Plaster has been patched and tile has been replaced as needed. Throughout the complex, a few units have been altered for offices, but in general, partition walls remain in place and units are configured to function as apartments.

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b. Row House B-1

Just south of A-1, B-1 is a small two-story building accommodating just four row houses; three two-bedrooms and one three-bedroom unit. The two sets of paired entry doors are each surrounded with Entrance Detail 17, a semicyclic stone element under a brick arch. Cornice Type 2 and Finial Type 6 finish the structure. Doors and windows open onto the rear elevation as well, but they are simple, unframed openings as at Building A-1. On the interior, the row houses are mirrored, so the stairs are aligned with the main entry door in the living room in the front of the house. The kitchen, utility room and rear exit are located in the back. The stair leads up to a short corridor, with bedrooms and the bathroom, which always stands at the top of the stairs, along the party wall.

Building B-1 is the smallest of the six row house structures at Lathrop, but is otherwise typical. These buildings are composed of paired, mirrored row houses, strung together to a length appropriate for the site conditions. Longer buildings are often broken up into three sections, with the central part stepping forward or back a few feet to articulate the block. Two-story row house buildings do not typically have the beltcourses that distinguish the apartment buildings, but they do have cornices and finials, as well as different entry types. Round or octagonal stone decorative pieces are usually placed above entries. Only doors using Entrance Detail 17 do not always include these, because the semicyclic portion of Detail 17 rises higher than the others. Basements accommodate only pipe space and utility areas, rather than tenant spaces. More original doors survive in row houses than in apartment buildings, but the original steel casement windows have been replaced with aluminum double-hungs. Interior areas have likely been repaired, and appliances and fixtures have been replaced, but the units remain residential and little changed in form.

c. Combination Building F-3

Building F-3 is a combination building accommodating apartments, row houses and flats. A C-shaped building, the northern two-story short section is composed of row houses, and the southern two sections are a three-story apartment building with a single, fourth floor penthouse unit (Attachment I). There is no basement below the two-story row house section. Beneath the taller portion, the basement accommodates; incinerators; a machine room; tank space; laundry, drying and ironing facilities; meter rooms; and a yard station. Located at the southern end of Block 3, as Hoyne Street curves into Leavitt, Building F-3 takes advantage of these multiple exposures. The row house portion lies perpendicular to the street, facing the deep courtyard between it and apartment building G-3. On the first floor, a one-story, one-bedroom row house stands at the intersection of these two parts, with a single one-bedroom flat unit above. The five apartment stairhalls face three different directions; east, south and west. There is a penthouse only at the northernmost stairhall along Hoyne. At one point, this building accommodated an outreach center, so some interior partitions might have been altered to accommodate particular functions.

The two pairs of row houses in the northern portion of F-3 both use Entrance Detail 14, with a lenticular arch topped with an octagonal ornament. The entrances to the one-story row house and the flat at the corner of the building are paired and use Entrance Detail 20, featuring a deep concrete canopy over the doors, topped with a metal railing with crossed pickets. Both doors have stone lintels with a carved meander pattern in the corners. Cornice Type 5, and

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Finial Type 6 complete the parapet at the row house/flat section. Shutters have been attached to the windows in this portion of the building. They appear, irregularly, in other sections of the complex, but were not included in the construction documents, likely added subsequent to construction. Doors and windows in this section have been changed, and several windows have been boarded up, so it is unclear if they remain in place. The metal railing at Entrance Detail 20 has been removed.

At the apartment portion of Building F-3, three entries face Hoyne Avenue. The northernmost stairhall, set into a corner of the building, uses Entrance Detail 8, a simple, meander-pattern lintel. The center stairhall on this façade uses Entrance Detail 5, which is composed of a simple stone frame around the door, surrounded by sidelites and a transom. Entrance Detail 3 surrounds the third stairhall entry on this façade. In this detail, a stone frame surrounds the door and transom, with an unusual, flat-topped peak at the center of the lintel. There is only a single entry on the southern facade of F-3, using Entrance Detail 4; a door with sidelites and a transom, topped by a lenticular-arched pediment and a porthole window. On the west façade, Entrance Detail 5 surrounds the only stairhall entry, with a circular window above. Above the articulated beltcourse, quoins define the corners of this portion of F-3, with Type 5 Cornices and Type 1 Finials, which are emerald-cut stone. Penthouse Types 8 and 9 alternate here. At Type 8, a wall with deep quoins supports a stone pediment, with a porthole window, while Type 9 has horizontally expressed brickwork ending in a crenellated cornice, with a gem-cut window.

Building F-3 is typical of these combination buildings, although as the most idiosyncratic of the three building types at Lathrop, combination buildings accommodate specific site circumstances, frequently located at the ends of blocks to compromise between the need for mass at an intersection, and the low-scale requirements of the site's more intimate courtyards. F-3 and the other combination buildings have had some exterior and interior alterations, but these changes do not challenge the building's ability to communicate its original design.

d. Non-residential Buildings

The Diversey Housing Project Associated Architects initially designed an arrow-shaped Administration Building that mimicked its site at the narrow intersection of Diversey and Clybourn. The large building would have likely provided office space for the project manager and staff, and perhaps also a health clinic, meeting room or other community function. Cost pressures forced the designers to reduce the scope of the building, ultimately constructing a simpler, one-story, flat-roofed rectangular building. Originally, the small building had a lobby with a low wall separating it from a large work space on the south side of the building, with a conference room, manager's office, bathrooms and a vault on the north end. The building is five bays wide and two deep; the walls of the familiar brown brick mix sit atop a high stone watertable. At the corners of the building, the bricks mimic fluting, with a decorative brick cornice topped by a flat stone coping, subsequently covered with a metal cap. On the primary, southeast façade, the main entrance is in the middle of the building, surrounded by a frame with ribbed-cut stone and a blank inscription block above, currently occupied with a modern panel reading "2000," indicating the building's address. Small wings have been added to both northeast and southwest facades. At the front, the original wide concrete steps and metal handrail have been

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replaced by a concrete ramp leading up the southwest side of the façade. Original sconces flank the main door, and modern, brushed steel letters on the main façade read "Lathrop Homes." Poor repointing and brick patching mars the exterior, and the windows and doors have been replaced.

Located at the near the center of the project, and designed to accommodate residents' monthly visits, the Administration Building is quite similar to the residential buildings in form and scale. The Power House, however, is a distinctly different structure that uses Lathrop's common palette of materials to fit into the complex. Located at the southern edge of the project along the river, the building houses the coal-fired boiler that provides heat and hot water for the complex. The Power Plant is composed of a fifty-foot tall building and a taller cylindrical smokestack. The basement accommodates workspace, storage, and various tanks supporting the boilers above. On the first floor, the twenty-foot high main space holds the three boilers on the south end of the building. On the north end, there is a mezzanine inserted into this area, accommodating repair shops, offices and toilets on the first floor and the chart room above. Coal was delivered through a hopper on the south side of the building and fed into a bucket elevator that dumped it into three coal bunkers located above the boilers. A one-story bunker service area occupies the penthouse on the south side of the Power House. On the exterior, single doors, paired loading doors and rolling doors are located as needed, and a ramp on the south façade leads down to the basement. Tall, narrow steel windows fenestrate the lower floors. Brick piers separate the windows, articulated with distinctive brick coursing and capped with a limestone beltcourse that wraps around the building just above the top of the windows. Blank brick walls above the beltcourse are marked by round stone oriels, scaled-up versions of those on the adjacent row houses. The narrow penthouse is surrounded on all four sides by steel casement windows. The smokestack is located east of the upper section of the building, and the transition between the square building and the round smokestack is detailed with stone coursing. Although much larger than the other buildings at the site, the Power House is built of the same brown brick mix. Cornices and finials are not appropriate for such an industrial structure, but the materials and details do assure that the Power House clearly belongs to the larger Lathrop assemblage. Over time, doors have been replaced but few changes have otherwise occurred at the exterior of the Power House.

e. Non-Contributing Building Descriptions

There are two non-contributing buildings within the boundaries of the Julia C. Lathrop Historic District; the eight-story Senior Apartment Building, constructed in 1959 by Lowenberg and Lowenberg; and the 1960 Recreation Center. The Senior Building was the first one of its kind constructed by the CHA, built just five years after Cleveland constructed the Cedar Extension High Rise, the first public senior housing in the United States. Although the designers Israel and Max Lowenberg were in the Associate Group for the Lathrop design, the senior housing building does little to connect itself to the original complex. The siting maintained Lathrop's pattern of using buildings to define public and private zones, but it also located a large parking area within the open green space. The eight-story structure towers over the two to four story buildings surrounding it, and the monotone red brick contrasts starkly with Lathrop's carefully varied brown brick. Built in a nondescript modern style, the building displays none of the careful detailing that makes Lathrop textured and distinct. Much like the elderly housing, the 1960 Recreation Center was sympathetically sited. The

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original Lathrop design included an apartment building roughly in that location, defining the western edge of the central green space. Architecturally, the brown brick mix is less variegated than the original complex, but does respond to its palette, and at two stories, the building is well-scaled to its surroundings. Paired steel doors lead into the building, and windows form continuous bands above the brick base. A flat overhanging roof completes the structure. Although more contextual than the senior tower, the Recreation Center is clearly distinct from the original complex. Rather than a gradual collection of buildings constructed individually, as in many historic districts, Julia C. Lathrop Houses is a cohesive entity, designed as a unit, drawing character and strength from its consistency. The Senior Apartment Building and the Recreation Center are distinguishable elements that do not contribute to that carefully coordinated design.

3. Integrity

Architecturally, the Julia C. Lathrop Homes retains its historic integrity. The integrity of location, design, setting, workmanship, and feeling have not been significantly impacted. Some materials have been altered, including most windows above the basement level, some exterior doors, and interior elements including cabinetry, fixtures and finishes. The bulk of these material changes have occurred within dwelling units and are not visible to the public, therefore Lathrop Homes retains its integrity of materials as well.

The urban planning and landscape architecture at Lathrop Homes have been more significantly altered since 1937. As an oasis of open, traffic-free space within the dense city, Lathrop Homes retains its integrity of location, setting and feeling. The integrity of design has been impacted by two new buildings, the Senior Apartment Building and the Recreation Center. Neither, however, alters the functioning of public and private spaces within the complex, so the integrity of the design remains. There has been some change to the materials of the original design, much of which happened prior to construction, with the replacement of the flagstones with asphalt and the simplification of the river wall. Although at odds with the design documents, these must be considered the original historic conditions. Some original grassy areas have been paved, and other paved areas have been replaced with grass. A trail has been added along the riverfront. A simple chain link fence has replaced Jensen's original iron fence. Further research would have to be conducted to determine the number of existing trees that were planted in 1937, but many mature trees exist, and since the site was industrial prior to 1937, they most likely date to Jensen's design. Although individual trees have undoubtedly been lost, paving and lawns have been swapped around, and most tended kitchen gardens have been replaced with lawns, it is still possible to perceive Jensen's original design intent, and much original material remains. Jensen designed a landscape that was simple, durable, functional and easy to maintain, and subsequent changes have not altered this sense of workmanship. Although changed over time, the site and landscape at Lathrop Homes retains its integrity.

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Endnotes

¹ The site had a natural, very slight slope up to Diversey Parkway from both the north and south.

² Memo to Chief of Branch 1, from William P. Crane, Assistant Architectural Engineer, 19 September 1935. Folder 5, Box 104, H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.

³ Most city plans are designed at the industrial and commercial scale, uses that require much larger footprints. Therefore, when blocks are divided up to accommodate residences, they end up with narrow slices that limit light penetration and create awkward interior arrangements.

⁴ Arthur Clarence Perry, "The Neighborhood Unit," *Neighborhood and Community Planning* Regional Survey 7 (1929): 30.

⁵ In May-July 1937, the Diversey Housing Project Associated Architects wrote several letters to the Housing Division opposing the switch, which added \$13,013 to the contract. Folder 8, Box 105, H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.

⁶ The initial design specified wood floors in the living room and bedrooms, but this was switched to asphalt tile in the final construction.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Landscape Architecture

Other – Urban Planning

Period of Significance

1938, Date of Opening

Significant Dates

March 1938, Initial Tenant Move-In

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Architecture Team – Diversey Housing Project

Associated Architects. Chief Architect Robert

deGoyler. Landscape Architect Jens Jensen.

Period of Significance (justification)

Deriving its significance from its urban design and architecture, the period of significance is the time of completion, March 1938.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Julia C. Lathrop Homes qualifies for the National Register under Criterion C as a nationally-significant example of Regional Planning Association of America (RPAA) community building and early public housing architecture. It is one of largest, most thoroughly-executed, and best-preserved examples of America's first phase public housing as well as of American urban and community planning in the inter-war period. Built by the Housing Division (HD) of the Public Works Administration (PWA), Lathrop Homes was one of fifty-two such projects built in the nation, and one of three in Illinois. Of the fifty-two initial HD projects, Lathrop Homes was the fourth largest by number of units and the sixth largest in terms of acreage. It, therefore, communicates the scope of the RPAA vision more completely than other, smaller projects. Most of the HD projects, like so much of the New Deal, compromised between tradition, popular taste, and contemporary modernism by designing extremely simplified examples of more traditional styles. The Classical Revival decorative brickwork and stone detailing at Lathrop Homes, however, make these buildings the most elaborate of the HD inventory. More than a typical product of this significant program, Lathrop Homes is a particularly complete and elaborate example and is one of the most intact survivors of the period.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Julia C. Lathrop Homes is one of the largest, and is the most architecturally elaborate of the fifty-two initial public housing projects in the United States, constructed by the HD of the PWA, as a part of the New Deal. Previously resistant to participating in the private housing market, the federal government's assumption of responsibility for affordable housing represented a significant reversal, brought about by recent political and economic shifts. The physical form of the program was informed by the community design principles of Clarence Stein, Henry Wright, and their associates in the RPAA. Their work sought to create effective, modern and truly American residential districts which provided well-equipped units with access to well-scaled and well-orchestrated exterior spaces as a means to build healthy communities. Stein and Wright's design principles integrated architecture and urban/community planning to an unusual extent, making those two aspects of the design inseparable. Their community designs, however, were budgeted for middle class audiences, so rather than copying precedents like Stein and Wright's Sunnyside Gardens or Radburn, public housing designers adapted their principles, increasing densities and simplifying finishes, but maintaining their dedication to beautiful and useful outdoor spaces. In the process, these designers created a new typology that dominated affordable housing construction until after World War Two.

Jens Jensen, the stalwart who brought Chicago's West Park System to full flower, served as landscape architect at Lathrop Homes, and the commission provided him the opportunity to explore many ideas he could only suggest within the larger parks system. Jensen's plan for park expansion called for the creation of small parks and kitchen gardens within dense, slum neighborhoods, providing poor Chicagoans with open space and the humanizing opportunity to plant and harvest. These ideas were never implemented through the parks, but Jensen implemented many of these aspects at Lathrop Homes, with wide open, traffic-free spaces for play and gardens behind each row house. Although smaller than

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his park work and simpler than his private estate commissions, Jensen's Lathrop Homes design can be understood as a singular opportunity to implement some of his highest design ideals, commissioned toward the end of his design career.

In 1937, Congress passed the Wagner-Stegall Housing Act, which made public housing a permanent function of the federal government and transferred the HD function to the newly-established United States Housing Authority. This change fundamentally altered the direction of public housing. Although subject to some local opinion, previously the HD staff had reasonable freedom to select sites, design projects and set rules according to their professional judgment, without undue concern for local politics or profits. After Wagner-Stegall, however, many of those decisions were made by local housing authorities, where planners, designers and managers were much more likely to be influenced or controlled by local politics and development pressures. Site selection suffered as a result of this change in administration, and design typically stagnated.¹ The typology established by the HD persisted, but was gradually diminished in quality, as cost maximums were repeatedly lowered by the federal administrators, and this inspiring new design approach became formulaic and often rote. In general, the architecture of the initial, HD program was the most innovative, energetic and significant public housing built prior to World War Two.

In addition to being one of the largest and the most elaborate example of the innovative HD program, Lathrop is also an unusually well-preserved project from this period. Not only has Lathrop's plan survived nearly intact (the two non-contributing buildings have only slightly altered the spatial flow and perception of the original design), but its buildings remain largely unchanged. Of the fifty-two projects built by the HD, seventeen have been demolished and some original structures have been removed at four others, significantly altering their community plans (Table B). In at least four other projects, pitched roofs and other architectural changes have significantly altered the appearance of the buildings. Of the five largest projects from this period -- the projects best scaled to reflect the community-building vision of their creators -- Lathrop is one of only three that remains.² On a local level, in Chicago, three projects opened in 1937-38, but only two survive; Lathrop Homes, and Trumbull Park (462 units). Large, complete, distinctive and unusually intact, in 2010 Lathrop Homes is, with Williamsburg Houses in New York City and Lakeview Terrace in Cleveland, one of the three most architecturally-significant surviving projects from America's first phase of public housing, and Lathrop is the only one of those three designed in a traditional style.

Developmental history/additional historic context information (if appropriate)

... I see one third of a nation ill-housed, ill-clad, ill-nourished. It is not in despair that I paint you that picture, I paint it for you in hope -- because the Nation, seeing and understanding the injustice in it, proposes to paint it out. We are determined to make every American citizen the subject of his country's interest and concern ... The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little.

If I know aught of the spirit and purpose of our Nation, we will not listen to Comfort, Opportunism, and Timidity. We will carry on.³

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On 16 June 1933 Congress passed the National Industrial Recovery Act toward the end of President Franklin Roosevelt's One Hundred Days, a season of bills that revolutionized the federal government's role in American life. Within this massive piece of legislation was a provision to establish a Federal Emergency Administration of Public Works (PWA), to fund a massive construction program. Title II, Section 202 (d) of this provision called for a program for "construction, reconstruction, alteration or repair under public regulation or control of low-cost housing and slum-clearance projects..." Within a few weeks, Harold Ickes, Secretary of the Interior and Administrator of the PWA, allotted twenty-five million dollars to this particular program, initiating America's first permanent public housing program. The inclusion of housing in the PWA's list of purposes represented a striking reversal. Tied up in notions of the "American Dream," the federal government had consistently defined home construction as the bedrock of the capitalist system, particularly self-regulating, although the chronic problem of the slum obviously cast doubt on the efficacy of the current housing system.

The Legislation of the Slum

"Ah! my poor dear child, the truth is, that in London it is always a sickly season. Nobody is healthy in London, nobody can be."⁴

Although the poor have rarely lived well, the real problem of the slum dates to the emergence of the Industrial Revolution, beginning in Britain in the early 19th century and quickly spreading to the rest of the industrialized world. The mechanization of agriculture, the shifting of traditional practices, and the opening up of factory jobs drew massive numbers of people to cities and spurred the development of the metropolis.⁵ Just as the Industrial Revolution created a need for the expanded city, it also developed the infrastructures necessary to support such concentrations of people. Over the next century, cities around the globe installed the water supply, sewerage, electrical and circulation systems, as well as the less tangible policing and social systems that are necessary to more safely and salubriously support the megalopolis. These infrastructures, however, developed only slowly, and subjected countless generations to suffering in the meantime, as the lack of support systems created large districts of miserable, filthy and crowded houses.

Thanks in part to the evocative photos of muckraker Jacob Riis, in the United States the tenements of the Lower East Side have come to symbolize the filthy, miserable conditions of the slum. Gotham Court, built in 1850, was the first purpose-built tenement building (Attachment J). Built on one of the long, narrow lots endemic to Manhattan, Gotham Court used narrow alleys on either side of the building as circulation, with small two-room units opening onto these alleys (they were balconies above the first floor), providing a bare minimum of light and ventilation. Six stories of about twenty units per floor were stacked on top of one another, with a well in the shallow rear yard and a few shared toilets in the basements for a population that often exceeded five hundred people. This miserable formula matched the need for housing at the time, and by 1865, New York counted over 15,000 similar buildings.⁶ Density, insanitary conditions and a lack of light and air condemned residents to diseases and pests as well as the sociological problems associated with such misery. Gotham Court and its architectural brethren, however, were primarily limited to New York City. Elsewhere in the United States, the urban laboring classes resided in crowded, shoddily-built cottages, two-flats, alley dwellings, trinity houses or other regional variants, typically with insufficient infrastructure, set upon small lots. While less vertical than New York's slums, in many locations, including the west side of Chicago, these areas rivaled New York in their density.⁷

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Beginning in the 1860's, as a part of the larger Progressive movement, reformers began to address the issue of poor housing, inspired by, but also stymied by the fact that poor housing occurred at the nexus of many other social ills, including disease, crime, prostitution, alcoholism, truancy, and illiteracy. As these poor districts were primarily occupied by recently-arrived immigrants, improving housing also became critically allied to the cause of Americanization that underlay so much of the Progressive movement.⁸ Just as Jane Addams and her settlement house disciples tirelessly directed classes and programs to open recent immigrants up to the language, customs and mores of their adopted land, decent housing promised to provide the facilities to live a truly "American" life. While reformers were typically inspired by charitable feelings, the slum also spawned diseases, both literal and figurative, that spread easily to the larger public, and this threat inspired action in other, less idealistic citizens.

Housing reform began first in New York, but ran into the difficult question of property rights, as governmental standards appeared to be a taking of private property rights. Since the time of the Dutch, however, the city had fire codes, and reformers began by likening slum conditions to a fire hazard, simply expanding the scope of city review rather than appearing to impinge on an owners' freedom.⁹ In 1862, New York established an independent Department of Survey and Inspection of Buildings to review new building plans, and in 1867 it created the Metropolitan Board of Health to enforce its provisions. Neither was granted adequate powers of enforcement however, and little changed. For the next thirty years, housing reform followed a repetitive and ineffectual pattern, with legislation eagerly passed but defanged from all meaning by the lobbying efforts of powerful landowners. Similarly, in 1881 Illinois empowered Chicago's Health Department to create the Bureau of Tenement and Factory Inspection, but failed to endow the bureau with any powers of enforcement.¹⁰

Weary of decades of fruitless legislation in New York, in 1900 the Charity Organization Society, headed by Robert W. deForest and Lawrence Veiller, took their arguments to the public, mounting a thorough and excoriating exhibition on New York's slum problem in a space on Fifth Avenue. In two weeks, over ten thousand visited the show, and it succeeded in finally raising adequate popular interest in the issue.¹¹ The state legislature formed a Tenement House Commission, headed by deForest and Veiller, to propose solutions, and in 1901 the state passed the Tenement House Act, armed with both significant reforms and adequate enforcement powers. For new construction, the act limited construction to seventy percent of the lot, established minimum airshaft dimensions, and required a window for every room. In both existing and new buildings, the law required one water closet for every two units, forcing landlords to significantly alter existing properties for the first time. In 1903, the city took a non-compliant landlord to court and won at every level, establishing the legal acceptance of building codes to regulate against the poorest housing conditions. The 1901 law materially and substantially improved housing in New York City. In 1910, deForest and Veiller founded the National Housing Association (NHA) as a means to advocate for similar legislation elsewhere in the United States, and by 1919 most cities in the United States had passed effective building codes.¹²

In 1902, on the heels of the New York Tenement Act, Chicago passed its "New Tenement" ordinance. The law set standards for new construction that allowed high lot coverage and small rooms, but established new light and ventilation

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requirements and required a toilet and sink for every unit. The law banned basement dwellings and rear lot buildings. As in New York's law, it placed the heaviest burdens on new construction, but also required existing buildings to install a sink on every floor and a toilet or yard closet for every two units, representing a significant improvement for slum dwellers.¹³

Rebuilding the Slum

While the NHA focused on the enforcement of codes to eliminate the worst abuses, in the nineteenth century, other reformers began to construct high-quality, low-rent reform housing, depending upon a low expected rate of return to make them economically viable. Just as Britain originated the Industrial Revolution and the slum, they were also the first to propose a reform housing model. In the 1840's, the Metropolitan Association for Improving the Dwellings of the Industrious Classes and other charitable organizations began to build large blocks of housing in the Waterlow plan model in London and other industrialized cities. Rather than compact rows of units along dim enclosed corridors, these buildings replaced internal circulation with open-air galleries along the main façade. One unit deep, this model provided apartments with cross-ventilation, and an extension at the rear brought plumbing into each unit.¹⁴ In 1877, Alfred Treadway White followed suit with the Home Buildings, constructed in Brooklyn (Attachment K). Typically, landowners reaped large profits from their poor and cheaply built slum residences, but White and other investors agreed to a low rate of return in order to achieve affordable rents.¹⁵ Termed "Philanthropy and Five Percent," White spoke of his buildings (which expanded to four complexes) in Christian terms. "How else are these men and women to understand the love of God you speak of, when they only see the greed of men?"¹⁶

White's "Philanthropy and Five Percent" encouraged many developers to follow his example, including a few in Chicago. In 1892, Edwin Waller, the manager of the Rookery Building, hired Frank Lloyd Wright to design an improved tenement. With a \$25,000 investment, Waller set rents to earn just three percent annually. Although of two stories, rather than six as at White's buildings in New York, Wright's Francisco Terrace largely follows the Waterlow plan, with apartments wrapping around a central courtyard, accessed from exterior balconies.¹⁷ The decorative terra-cotta arch, clearly inspired by Wright's mentor Louis Sullivan, brought a sense of grandeur and monumentality to the building.

In 1878, *Plumber and Sanitary Engineer* sponsored a competition to build a better tenement, which meant one that could accumulate profits similar to Gotham Court, while also promising some improvement in living conditions. Architect James E. Ware won with his plan, which used airshafts to draw light and air into the long sides of a building, and promised substantial improvement when paired, doubling the size of the lightshafts (Attachment L). Although better than Gotham Court in terms of light and air penetration, Ware's plan, christened the dumbbell, created new problems. Lightshafts spread fire, noise, odor, and collected garbage, becoming a public health hazard in their own right. Although soon understood to be only a slight improvement on the Gotham Court type, the dumbbell soon became the standard "reform" apartment type, which prevailed until 1901.

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Escaping the Slum

Reformers sought to improve the slum through legislation and better design, but in the late nineteenth century, many more people simply abandoned the city altogether, escaping the strictures and difficulties imposed by city life. As train lines spread out of the city, wealthy families sought refuge in leafy, well-planned residential towns at the periphery. While not the first, Riverside, Illinois is one of the most significant of these early railroad suburbs.¹⁸ Designed in 1869 by Frederick Law Olmstead, one of the designers responsible for Central Park, Riverside is set into a deep bend in the Des Plaines River. Elliptical streets create small parks at intersections; sunken pavements, broad lawns and heavy plantings define a pastoral setting from both within and without the homes. A central green funnels traffic into a small downtown, with shops, city hall and the railroad station, a formal center for a town marked by unregulated curves. Convenient train service enabled a new type of urbanity at Riverside -- the suburb -- which compromised urban convenience with rural beauty and privacy, but at a cost affordable only to the wealthy.

Company towns were an instance when the working class found residence in more remote conditions often similar to the suburb. In the first half of the nineteenth century, factories were sometimes, and necessarily located at a remove from the city, forcing industrialists to develop some kind of housing. The textile mills of Lowell, Massachusetts, for example, were required to construct housing for their workers, since long hours and the remote location (based on the availability of adequate water power) made commuting impractical. Dependent upon the daughters of New England families as a labor source, Lowell became famous for its regulated and rigorously moral system of boarding houses, where young ladies could spend a few years, learning a skill and earning a small wage without sacrificing their moral or physical safety.¹⁹ This sense of patriarchal charity expanded in the Progressive era, as many factory owners began to understand that poor housing for their workers was both personally tragic and economically unfortunate. According to the Progressive credo, healthy and beautiful living conditions promised to reform workers, making them assiduous, eager, happy and satisfied. In 1880, railroad baron George Pullman commissioned architect Solon Beman and landscape architect Nathan Barrett to create a new town on the far south side of Chicago, adjacent to his factory and far from the "baleful influences of the city, (which likely included union activists, in his mind). Queen Anne style row houses lined a regular grid of streets. A hotel, an arcade building and a market structure interrupted the grid, along with a number of small parks, balancing a sense of urbanity with open space. Pullman's influence went far beyond simply being landlord; he outlawed drinking and smoking within city limits. By 1893, Pullman was the United State's most admired company town, an illustration of Progressive beliefs about the reforming power of beauty. An economic downturn that year, however, caused lay-offs and wage cuts. Pullman's refusal to lower rents touched off a peaceful strike that eventually escalated into a nation-wide railroad boycott and a high-profile embarrassment, a rebuke of Pullman's belief in the ability of the beauty of his city to earn his employees' loyalties and an object lesson for many other industrialists, who then began to primarily contract with specialized firms in the construction and management of workers housing.²⁰

In 1898, as the concept of the company town lay in ruins, Ebenezer Howard, a British court reporter, published *To-morrow: or a Peaceful Path to Real Reform*, a book that outlined the Garden City, an new means of urban development.

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Railroad suburbs like Riverside were ideal, but unaffordable, and company towns posed obvious difficulties. In response to the misery of the urban slum, as well as the haphazard dullness of the growing urban fringe, Howard outlined a new process of land development (Attachment M). Rather than growing large cities endlessly outward, he proposed establishing self-contained, independent communities surrounded by green space. When a town reached a population of about 30,000, growth would stop and a new city would begin development elsewhere. Howard's rational solution for the one of the most pervasive problems of the day tapped into the *zeitgeist* and created an immediate international furor.²¹

In 1903, just five years after the book's initial publication, British garden city advocates raised funds to begin construction of an actual city. Young Arts and Crafts architects Barry Parker and Raymond Unwin were hired to design Letchworth, a town of 4,500 acres, intended for a population of 30,000. A grand radiating street pattern funnels into a single wide street with a civic green space at its terminus. Beyond this central zone, short narrow streets respond to the topography. Formal and informal planning approaches blend and the streets reveal framed views of the landscape beyond. In order to take best advantage of the area, many of the residential structures do not address the street directly, rather accessible along short landscaped paths. Parker and Unwin designed many of the original buildings at Letchworth in simplified traditional styles.²² In 1909, Parliament passed the Housing and Town Planning Act, which gave local governmental officials the planning controls necessary to establish garden cities across Britain, making Howard's vision the national planning model.

World War One New Towns

During World War One, new shipyards and factories opened to supply the war effort, causing large numbers of people to move, often to locations ill-equipped to handle their arrival. In Britain, the government soon understood that a lack of housing was making it difficult to hire and retain good workers, ultimately impacting the war effort, and the government took it upon themselves to organize alternatives. As the most respected urban planner of the day, Unwin proposed a series of new British garden cities that would remain functional long after the war ended, and the British government accepted his proposal, constructing several wartime garden cities.

The United States suffered similar war-production housing shortages.²³ Energized by the British program, architect Frederick Ackerman wrote a series of articles on the British war-time garden cities for the *Journal of the American Institute of Architects*, and advocated for the American adoption of England's comprehensive planning techniques.²⁴ His well-timed articles influenced Progressive reformers and interested designers, and they pressured Congress to adopt a similar approach. In the spring of 1918, funds were allotted for the United States Shipping Board Emergency Fleet Corporation and the United States Housing Corporation, America's first experiments in community building. The two groups were charged to build new towns where housing was desperately needed. NHA head Veiller established basic housing requirements for the programs, while architects Robert D. Kohn and Ackerman were responsible for community designs. Based largely on Unwin's Garden city principles, projects like Atlantic Heights in Portsmouth, New Hampshire featured small but sturdy buildings accommodating a mix of unit sizes. The district plan was a modified grid that responded to its geography while using the streets to enhance a city center on the bank of the river, equipped with both civic and public spaces (Attachment N).²⁵ Atlantic Heights and the other new towns created at this time were only partially completed

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when the war ended. A decline in demand resulting from the closing of the factories made these communities difficult to rent, and the government came under heavy political pressure to divest themselves of the projects, which were criticized as over-priced meddling in the private, home-building sphere.²⁶ The government sold the projects at a financial loss, but the program established minimum living standards and provided several architects, including Kohn and Ackerman, with the opportunity to design on the scale of the whole community, experience that would prove helpful subsequently.

Housing Reform in the Interwar Period

Following the end of World War One, continental Europe faced failing economies and a demand for wholesale urban reconstruction, while Britain faced housing shortages, but less dramatic physical damage. That nation launched its “Homes for Heros” rebuilding campaign, which provided veterans with 250,000 new houses in the garden city model. In France and Germany, however, failing economies forced architects and planners to spend much of the decade designing paper cities, rather than building real ones. In 1922, Frenchman LeCorbusier proposed the *Ville Contemporaine*, a dramatic repudiation of the garden city (Attachment O). Residents are housed in clustered, gleaming, capacious towers. Much open space is created, but primarily for viewing rather than for any practical use. In Germany, Ernst May’s rebuilding of Frankfurt set a standard emphasizing careful engineering. As city planner between 1925 and 1930, May exercised broad powers of zoning, planning and financing, constructing 5,000 new residential units that were carefully coordinated with the larger city. May’s communities illustrated the advantages available in large-scale community planning, as well as governmental support of such an effort (Attachment P).²⁷ Architecturally, the communities planned by May were simple, but well-proportioned, reflecting current the continental concerns that would eventually become codified by Philip Johnson and Henry-Russell Hitchcock in their 1932 International Style Exhibition at the Museum of Modern Art in New York. While Britain stepped up housing production along familiar lines after the war, France and Germany reimagined the nature of the city and developed careful engineering approaches to its reconstruction.

How can we bring the country into the city? We can do so to a limited extent by increasing the number of parks and playgrounds; by using our backyards as common playgrounds; by lining our residential streets with trees; decreasing the paved portion of the road; and using the rest for playgrounds; by using our water edge, as much as industry will permit, for parks.²⁸

Following World War One, America found itself with a housing shortage, caused by the wartime cessation of the construction industry combined with natural population growth. Some construction occurred on the now-familiar suburban model, but an informal group of architects, planners and theorists -- RPAA -- collaborated in envisioning a modern, efficient, and distinctively American approach to urban planning.²⁹ Members included Lewis Mumford, the historian and critic who published prolifically on the impact of industrialization upon the built environment. Benton MacKaye, the forester and naturalist who first proposed the concept of the Appalachian Trail in association with RPAA concepts of regionalism, expanded the scope and thinking of the group. Frederick Ackerman and Robert D. Kohn, the designers of the World War One housing communities were members, along with Clarence Stein and Henry Wright. Working with many of their RPAA associates, architect Stein and planner-economist Wright developed community principles that focused on creating low-scale, durable residential buildings set into protected green spaces that respond to topography, encourage outdoor play and provide a stage for real community-building on the part of residents (Attachment Q). A concern for the relationship of

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home to landscape, as well as an intentional redirection of automotive traffic are among the characteristics that render this community approach distinctly American.

In the 1920's, Stein and Wright succeeded in constructing two examples of their ideal community vision. Working with RPAA member and realtor Alexander Bing as financier and Ackerman as assistant architect, in 1924 the pair began the design of Sunnyside Gardens on 77 acres of land in the borough of Queens (Attachment R). The city denied the team's petition to close some of the streets on the site, so instead they designed on a one block module. Low-rise row houses surround well-scaled private gardens. Banishing traffic from these rear spaces, Stein and Wright created landscaped, useful auto-free spaces within the busy city.³⁰ Architecturally, the simple brick homes have wooden entryways, porches and balustrades in a simplified Colonial Revival style. A mix of unit types assured economic and socially varied occupants. Stein and Wright reserved a three-acre parcel for a park and converted an existing home into a community center. Wright's careful economies ensured that these amenities did not inflate the budget, and the rental units were affordable to non-professionals; mechanics, clerks, salesmen and others not normally targeted by the housing industry.

With their success at Sunnyside, in 1928 Stein and Wright, along with Bing, Ackerman and other RPAA associates turned to realizing their vision on a larger scale. Purchasing two square miles of New Jersey farmland, adjacent to a rail stop, sixteen miles from New York City, Stein and Wright developed a plan for an entire suburb, a community unit. Opened in 1929, Radburn became Stein and Wright's (and by extension the RPAA's) definitive work. Planning for apartments, semidetached and single-family brick and clapboard homes, they targeted a similarly varied, but wealthier market than at Sunnyside Gardens. Intending to eventually complete several sections, Stein and Wright began with the construction of the first "neighborhood unit" of approximately 350 houses, with a commercial and civic building near the train station and an elementary school at the center of the community. Given total control over circulation, Stein and Wright relegated automobiles to the periphery of the town (Attachment S).³¹ Houses looked into the large and flowing green space, equipped with playgrounds, swimming pools and other recreational facilities, with the elementary school located atop the natural rise, the culmination of the open space. A ring road and narrow cul-de-sacs lead cars to the rear of each home, but pedestrian bridges and underpasses connect each home to the green space, ensuring that children can travel to school without crossing traffic. Architecturally, as at Sunnyside, the houses at Radburn are sturdily constructed in a modest Colonial Revival. The onset of the Depression limited the construction at Radburn to a single section, but the houses were sold, and the community remains a popular, unusual, well-realized example of RPAA planning vision.

Sunnyside Gardens and Radburn were a part of the middle-class housing boom that occurred in the late 1920's, which coincided with a decline in living conditions for lower-class families. In the decades leading up to the twentieth century, while districts close to employment, like New York's Lower East Side and Chicago's West Side, suffered cramped and filthy conditions, expanding streetcar lines meant that private builders were constantly building a vast supply of cheap, if under-serviced houses at the periphery of the city. Although hardly generous, the construction of these simple houses kept up with expanding populations and provided opportunities for laboring families to purchase their own homes. Beginning in the 1910's, however, in response to the deforestation

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of the Midwest, rising land costs, and more restrictive building codes, home builders switched to the construction of sturdier, better-serviced, but more expensive bungalows. In 1885, a family could purchase a minimal house for \$1,000. In 1925, wages had doubled, but the basic home now cost \$5,500.³² Private developers no longer addressed the lower end of the market, and home ownership slipped out of the reasonable grasp of laboring families, trapping them in the fixed supply of aging, shoddily-built rental units. This building trend compounded the problem of the existing slum, as fewer families moved to streetcar suburbs while populations increased unabated. Although housing starts peaked in 1925, and the 1920's held a general sense of glamour, rising housing costs meant that the quality of the working class home was already in decline before Black Thursday.

In response to this growing housing concern, the 1920's saw a resurgence of apartment buildings based on White's "Philanthropy and Five Percent" model. In 1926 New York passed the Limited Dividend Housing Corporation Law, which provided local tax abatements to corporations willing to construct housing that limited profits to under six percent. Several groups took advantage of the program, including the Amalgamated Clothing Workers Union, which hired the firm of Springsteen and Goldhammer to construct a large 300-unit complex in the Bronx. Two five-story brick apartment buildings are laid in continuous, winding ribbons, defining a landscaped garden in the center of the block. Built on a fairly small lot, the project maximized open space at the expense of a human scale. Equipped with a cooperative store, community rooms, a nursery, library and many other social services, the project engaged its resident union members, increasing the value of the association and setting a precedent for the kind of community services such an apartment complex might support.³³

In lieu of local government support, in Chicago two department store moguls stepped forward to provide high-quality, affordable housing. In 1929, Sears founder and philanthropist Julius Rosenwald opened Michigan Boulevard Garden Apartments, specifically for African-American Chicagoans, who suffered greater overcrowding and poorer conditions due to the city's pervasive pattern of residential segregation. Designed by Ernest Grunsfeld Jr. and Eugene Klaber, the complex consists of several five-story masonry buildings, winding around a block to isolate a central landscaped courtyard. Apartment entrances off stair landings minimized circulation and maximized functional space, and the well-equipped buildings were simply, durably finished. Rents were higher than had been hoped for, demonstrating the difficulty of producing quality housing at affordable rates. More costly, and of much higher quality than other housing available to African-Americans, Michigan Boulevard Garden Apartments soon became occupied primarily by the African-American professional class. In 1930, Marshall Field funded the Marshall Field Garden Apartments on the north side, intended for white families. Very similar in form and also bedeviled by high rents, the Marshall Field Garden Apartments were primarily occupied by young white families saving up to purchase their first home.³⁴

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New Deal Housing Reform

Congress passed funding for the construction of low-cost housing in the heady and reformist days of 1933, and Secretary of the Interior and PWA Administrator Harold Ickes immediately appointed Robert D. Kohn head of the Housing Division (HD). President of the American Institute of Architects and leader of the World War One housing program, Kohn was well-qualified for such a task. In addition, as a founding member of the RPAA, Kohn linked this new federal effort to the most innovative urban planners of the age. He did not, however, dive into building communities on Stein and Wright's model. Rather, the HD began as a limited dividend loan organization, setting only minimal architectural standards for life safety and durability. Building upon New York's Limited Dividend Housing Corporation Law, as well as the 1931 Reconstruction Finance Corporation, the HD's Limited Dividend program provided loans at low interest rates to public organizations, and loan/grant packages to public groups willing to construct low-rent housing.³⁵ Kohn assembled a small staff of like-minded designers, identified advisors and began to establish policies for the loans. The minimal architectural guidelines were clearly influenced by Stein and Wright's low-scale vision. Buildings could not rise over six floors, and building coverage was limited to thirty-five percent of the lot. Loan amounts varied by construction type, favoring more durable masonry, and units were required to have private bathrooms and kitchens. Private applicants needed fifteen percent of the project cost in cash or land. By the end of 1933, the HD received 533 applications, but most either failed to grasp the basic requirements of the program, or lacked the fifteen percent capital.³⁶ Only seven limited-dividend projects were constructed by the HD.³⁷ Of the seven, however, the three largest projects did follow the planning principles of Stein and Wright.³⁸

Hillside Homes in the Bronx, one of the seven approved limited dividend projects, was designed by Stein himself. Designed on a five-block urban site, Stein locates the largest green space, along with an adjacent community center, on the middle block, creating a sense of hierarchy for the divided complex and drawing all residents to the center of the project. On the other blocks, winding, four-story buildings surround smaller central green spaces. The simple brick buildings are distinguished by particularly elaborate brickwork that suggests a relation to historic Dutch architecture while also appearing entirely modern (Attachment T). Passages into the central open spaces are cut into the first floor of the buildings, creating dramatic entryways. Stein actually budgeted and designed the project for middle-income rentals, and the brickwork, community center, and full-time community director suggest amenities a bit more abundant than a low-rent complex might afford. At Hillside Homes, Stein designed to a careful budget, but he did not attempt to alter his design for truly low-rent figures.³⁹

Throughout the last half of 1933, the press exerted tremendous pressure on these New Deal programs to expend money quickly as a means to stimulate the economy.⁴⁰ In the spring of 1934, Administrator Ickes, frustrated by the small number of approved limited dividend programs, decided to scuttle the program entirely. Since there were not enough public or private entities willing and able to undertake such projects, Ickes decided that the federal government would take responsibility for the construction and operation of low-rent housing – for the first time establishing housing as a permanent governmental purpose.⁴¹ Switching to a direct-build set up required significant changes in the organization of the HD. Rather than simply reviewing loans, HD staff were now responsible for site selection, hiring and guiding

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architects, tenant selection and project management, as well as creating and consulting with local committees regarding the myriad of issues that required local knowledge.

During the reorganization process, Kohn was unceremoniously demoted and he left the organization, and in April 1934 Ickes named Horatio Hackett director of the HD. A Chicago architect and engineer with considerable construction management experience, Hackett quickly tripled the size of the staff and organized them into divisions to support the new, direct build function of the HD.⁴² He hired specialists in land acquisition, slum clearance, planning, design, law, and management.⁴³ While experienced in leading men, Hackett did not have a strong design position or an alliance with a particular design approach. Perhaps since Ickes approved Kohn's reformist design principles, if not his management abilities, Hackett simply adopted Stein and Wright's community design vision for this new direct-build phase of the program. Distributed in March 1935, *Unit Plans: Typical Room Arrangements, Site Plans and Details for Low-Rent Housing*, served as a guide for the local architects hired to design public housing projects across the country. Although in his introduction to the book Hackett encouraged architects to use *Unit Plans* merely as a starting point of design, with a lack of experience and tight schedules, many design teams borrowed heavily from the publication. Discussed more fully in the description portion of this nomination, *Unit Plans* assured that, although designed by architects from New York City to Enid, Oklahoma, each of the forty-eight projects designed in the United States adhered to uniform construction standards, had functional and flexible interior spaces, and that each project enjoyed well-proportioned and usable exterior spaces for play and community-building – embodying Stein and Wright's community design vision.⁴⁴

The forty-eight projects the HD built in the United States varied widely in size and location. The fifty-unit project constructed in the mainline suburb of Wayne, Pennsylvania was composed of a handful of simple, nearly astylistic row houses which replaced a small, but particularly vicious slum. Designed by a team headed by Raymond Shreve the 1,622 unit Williamsburg Houses in Brooklyn is a broad assemblage that includes a new school, embodying the most current ideas about International Style modernism. The Colonial Revival and the Moderne dominated the stylistic choices in the HD projects, but Miami's Liberty Square and Dallas' Cedar Springs Place are built in simplified Spanish Revival styles, allying themselves to their climate and history. Although united by construction and planning principles, these projects varied widely in scale, style, and location.

The direct build program existed from March 1934 until it was replaced by the United States Housing Authority in 1937. The program was bedeviled by a number of difficulties; a lawsuit denied the HD the right of eminent domain, limiting its ability to undertake slum clearance; New Deal pressures meant that the program budget was repeatedly cut and reinstated, interrupting the steady progress necessary for such large undertakings; HD staffers had to develop means to pay for city services; local advisory boards were gradually formed into housing authorities, which took control of the public housing process after 1937; the nation's pattern of residential segregation and the program's support of those patterns created conflicts within the New Deal staff. In spite of these tremendous difficulties, the HD program created a roster of fifty-three public housing projects that established a uniformly high-quality architectural precedent for public housing;

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became models of Stein and Wright's community vision scattered across the nation; and provided nearly 22,000 families with livable residences set into functional and beautiful exterior spaces.

Working with Chicago's housing community, the HD studied a number of sites, taking into consideration many local characteristics including; current use; racial composition of the neighborhood; and proximity to industry, employment, schools, transport, shops and other community institutions. In December 1934, the HD began acquiring land along Blackhawk Street, near the Chicago River, on the near north side of the city (see Attachment A). They hired a team of architects, headed by Robert DeGoyler, to begin designing a project, but within a few months, the HD suspended the project due to entrenched landowner resistance. In May 1935, the HD purchased an underutilized industrial site along the north branch of the Chicago River, about two miles north of the Blackhawk site, and the DeGoyler design team was transferred to this new site to design Julia C. Lathrop Homes, composed of 925 low-rent apartments for white Chicagoans.⁴⁵

Two other public housing projects were built in Chicago in this period, prior to the 1937 Wagner-Stegall Act that made public housing a permanent government function. Local activists lobbied heavily for a large west side site near seminal settlement house, Hull House, a portion of which became the Jane Addams Houses. Local HD staff also began the acquisition of a site on South Park Boulevard (now Martin Luther King Jr. Drive) in for African-American Chicagoans, but adjacent white communities strongly objected to the project, and that funding was eventually transferred to a site on the far south side of the city, to become Trumbull Park Homes for white Chicagoans.

The Architects of Julia C. Lathrop Homes

The team working under DeGoyler was composed of a Principal Group of more experienced architects (Hubert Burnham, Roy Christensen, Hugh MG Garden, Everett Quinn, Thomas Tallmadge, Vernon Watson, Bertram Weber and Charles White) and an Associate Group of younger men, or men moving into retirement (Edwin H. Clark, Israel S. Lowenberg, Max L. Lowenberg, Ernest Mayo, Peter Mayo, E.E. Roberts, and Elmer C. Roberts). Chief DeGoyler was a traditionalist, a Chicago architect with national prominence. The Principal group included highly regarded members of the innovative Chicago School and masters of the Prairie Style, as well as experienced men who built in more traditional modes. The Associate group included an assortment of younger and older men. Lathrop was designed by some of the most experienced and innovative architects in Chicago. Structural and mechanical engineer Martin C. Schwab served in the Principle Group, and was assisted in the structural work by Albert Smith. Landscape architect Jens Jensen designed the plantings on the site but was not contractually part of the group, paid on a fixed fee basis rather than a percentage of the profit. Seventeen members was an average size for a HD project of this size.⁴⁶ The HD hired men individually, and typically preferred to take only one member of an established firm, in order to make sure work was spread fairly. At Lathrop, unusually, the design team included six partnerships. Originally incorporated as Blackhawk Park Architects, the group changed their name to Diversey Housing Project Associated Architects when the site was moved.⁴⁷ Mid-West Construction Company of Chicago built the foundations for the complex, and the superstructure project was divided into

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two sections, with Henry Ericsson Company of Chicago constructing the buildings north of Diversey, and US Fireproofing Company of Chicago handling the buildings south of Diversey.

Chief Architect Robert DeGolyer

The unusual level of detail and ornamentation at Julia C. Lathrop Homes, in comparison to the other projects of the HD, is perhaps due to the preferences of the design team. Lead architect Robert S. DeGolyer (1876-1952) had considerable experience in apartment and hotel design, making him well-qualified as chief.⁴⁸ DeGolyer attended Yale University and then Massachusetts Institute of Technology before moving to Chicago in 1899. He worked for Marshall and Fox from 1905 to 1915, where he designed the Edgewater Beach Hotel and the Blackstone Theater and Hotel. He then started his own firm, Robert S. DeGolyer and Company, and in 1925 he formed a partnership with Walter Stockton that was active until 1930.⁴⁹ DeGolyer rose to prominence with the design of luxury apartments and hotels, including the Marlborough (1923), the Pearson Hotel (1924), and 1242 N. Lake Shore Drive built in 1928, but he also designed the small, inexpensive apartment building at 2136 Lincoln Park West.⁵⁰ Several of DeGolyer's buildings have restrained classical detailing, but he also designed art deco Powhatan Apartments at 4950 S. Chicago Beach Drive.

Principal Group

Hubert Burnham (1882-1968), son of Daniel Burnham, attended the Ecole des Beaux Arts in France.⁵¹ He joined his father's firm in 1907. Following Daniel Burnham's 1912 death, the firm became Graham, Burnham and Co. (with Ernest Graham). In 1917, Hubert re-established D.H. Burnham and Co., and in 1929 shifted to Burnham Brothers, which became Burnham and Hammond (with C. Herrick Hammond) in 1933. Burnham Brothers' 1929 art deco Carbide and Carbon Building at 230 N. Michigan Ave. in Chicago brought the firm considerable notice.⁵²

Roy T. Christiansen (1895-1968) and Everett F. Quinn (1897-1963) were partners in the firm Quinn and Christiansen. Both men trained at the Armour Institute. Christiansen began his architectural practice with Monaco and Wright in 1920. In 1925, he and Everett Quinn formed their firm, and the pair designed, homes, apartment buildings, and hotels, including the apartments at 5510 N. Sheridan Rd. (1927). From 1947 until 1954, Christiansen was Chicago's building commissioner.⁵³

Hugh Mackie Gordon Garden (1873-1961) was born in Toronto, Canada and attended Bishops' College. In 1893, he began to practice in Chicago, becoming associated with the Chicago School of architects, building on the work of Louis Sullivan.⁵⁴ Well-known for a distinctive and personal Tudor-Prairie style, Garden was recognized as one of the leading contributors to the Chicago School. In 1906, Garden founded the firm Schmidt, Garden, and Martin, with Schmidt as the managing partner, Martin as the engineer and Garden as the designer.⁵⁵ They designed Michael Reese Hospital, the Schoenhofen Brewery and the Humboldt Park Boat House in Chicago.⁵⁶ Less concerned with the philosophy and trappings of the Prairie Style, their work emphasized simplification, rhythm and mass.

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Thomas E. Tallmadge (1876-1940) and Vernon S. Watson (1878-1950), were another pair of partners employed on the Diversey Project. Born and educated in Washington, D.C., Tallmadge received his architecture degree from the Massachusetts Institute of Technology in 1898 and began his career in Chicago as a draftsman for D.H. Burnham & Co. There, he met Watson, a Chicago-born, Armor Institute-trained designer. In 1905 the pair formed Tallmadge and Watson and found success designing in the Prairie Style, although their commissions became more traditional after World War One, as popular tastes changed. Watson stood out as the firm's chief designer, while Tallmadge also worked as an architectural critic and historian, teaching at the Armor Institute and coining the phrase "Chicago School" in his writings. At the time of the design, Tallmadge served chairman of the Illinois State Art Commission, and used that position to challenge some design reductions the HD ordered at the Lathrop project, perhaps another reason that Lathrop's unusually elaborate entryways, cornices and parapets survived the HD's budget reviews.⁵⁷ The partnership of Tallmadge and Watson dissolved in 1936 upon Watson's retirement, so Lathrop represents one of their last commissions together.

Charles Elmer White (1876-1936) and Bertram A. Weber (1898-1989) are the third architectural partnership that served on the Diversey team's principal group. Born in Boston, White studied architecture at the Massachusetts Institute of Technology. He worked for Frank Lloyd Wright, was a member of the Steinway Hall studio and Chicago School, and served as editor of the *Ladies Home Journal*.⁵⁸ In 1922, he joined in a partnership with Weber, who was the son of Chicago architect Peter Weber. Bertram Weber had previously worked for his father and for Howard Van Doren Shaw.⁵⁹ Weber and White's best-known building is the monumental Oak Park Post Office, funded by the PWA. Their partnership ended upon White's death in August 1936, so Lathrop is one of Weber and White's last commissions as well.⁶⁰

Mechanical and structural engineer Martin Schwab (1878-) was the only non-architect included on the Diversey Housing Project Associated Architects team. Born in Baltimore, Schwab studied engineering and worked on the electrification of the Baltimore and Ohio Railroad, the first one to be electrified in the U.S. He was a construction engineer for Sears and Roebuck from 1900 onward and held patents on large building construction.⁶¹ The construction documents indicate that his primary contribution was the design of the coal-fired power plant and its distribution system throughout the complex.

Associate Group

Edwin H. Clark (1878-1967) was born in Chicago and received his Ph.D. from Yale University in 1900. He worked in the office of William A. Otis in 1903 and was a partner at Otis and Clark from 1908 to 1920. He formed Clark and Walcott in 1920. He left Walcott in 1924 and worked alone for the remainder of his career.⁶² He was skilled in working in the Colonial Revival Style as seen in his design of the Hinsdale Memorial Building (1929).⁶³

The father-son partnership of Mayo and Mayo also served as associates at Lathrop. Ernest Mayo (1865-1946) was born and educated in Birmingham, England. He worked in South Africa, and then moved to Chicago. Son Peter (1895-1976) was born in Evanston, Illinois, studied at the Ecole D'Artillern in France, and then in night school. Ernest opened his practice in 1919, and Peter joined the firm subsequently. They designed several notable homes in Evanston as well as the Chinese Merchandise Mart in Chicago.⁶⁴

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Brothers Max L. and Israel S. Lowenberg practiced as Lowenberg and Lowenberg. They began their firm in 1919 and designed several apartment hotels, small storefront buildings, and Renaissance-Style theaters, including the Colony Theater and the Grand Ballroom. Also skilled as engineers, the pair worked on industrial buildings. In 1955, the firm designed the senior high-rise apartment building at Lathrop, with remarkably little sympathy for the earlier design.

E. E. Roberts (1867-1943) and his son Elmer C. Roberts were a second father-son architecture firm working on the Lathrop design. Born in Massachusetts, E.E. studied architecture at Tilton Academy in New Hampshire. At the age of twenty-two he came to Chicago and worked for Solon Beman. In 1893, he moved his practice to Oak Park, where he built residences (including the Todd House at 620 N. Euclid Ave), churches, and municipal buildings. In 1923, son Elmer joined the firm, focused mostly on commercial buildings. E.E. entered semi-retirement in 1926, but Elmer continued to work under the Roberts and Roberts name, designing the River Forest Country Club and the Junior High School in Oak Park.⁶⁵ E.E. was semi-retired when the Lathrop design was completed.

Landscape Architect

Jens Jensen (1860-1951) was a Danish landscape architect who came to the United States in 1884 and worked on Chicago's West Park System from 1890 to 1894, and again from 1906 to 1920. Not a member of the design team, Jensen was contracted to the Lathrop project for a fixed fee of \$8,800 based on an overall landscape budget of \$155,000. He was hired to collaborate with the design team on a number of tasks;

1. Relation to existing and proposed city plan.
2. Location of proposed buildings in relation to open areas.
3. General solution of traffic circulation problem within the housing area.
4. Proposed floor grades and development of the general grading plan.
5. Locations of important outdoor features and planting masses to create desired landscape composition in relation to the architectural design.⁶⁶

Individually, Jensen agreed to;

1. Determine detailed character of landscape architectural design including final planting of all outside areas.
2. General and detailed grading plans including the location of roads, walks, recreational area, etc., to conform to the plan resulting from collaborative study of the general scheme. The Landscape Architect shall contribute to these studies the development of all open areas.
3. Preparation of details for drainage, roads, walks, recreational areas, including play equipment, other open areas, irrigation of lawns and plantings, preparation of specifications of foregoing items which are to be included in the Architect's specification to the General Contractor, and analysis of cost estimates for construction and maintenance.
4. Details of all plantings and lawns, preparation of specifications and analysis of cost estimates for construction and maintenance.⁶⁷

The construction documents include a separate landscape set that provides the design information for which Jensen was individually responsible. It can be assumed that he worked with the design team on the collaborative tasks, but no information has been specifically found regarding project meetings or his particular contributions. Some, but not all of the HD projects included landscape architects, and Jensen was among the most well-known employed by the HD. His design

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originally included a mixed palette of paving, including flagstones in building courtyards and asphalt play spaces at the rear of buildings. The flagstone pavers were replaced with asphalt in the construction contract phase, much to the protest of the design team. This is the only design change that was specifically noted in the records of the project, but contemporary photography indicates that his design for the river bank was simplified in execution as well. Jensen's original design, then, seems to have been largely executed, if simplified and altered slightly in materials. Over time, the intrusion of two new buildings, the conversion of a play space to a parking lot, and the gradual loss and replacement of landscape materials has meant that Jensen's design is the most altered aspect of Julia C. Lathrop Homes. Much of his original design does remain, however, and the project retains its sense of openness, so in contrast to the dense development to the east. Jensen collaborated on the original building and street layout. In addition, the sidewalks, trees, kitchen gardens behind row houses and paved areas can all be attributed to Jensen's distinctive vision for the site. While he designed landscapes for hospitals and institutional homes, Lathrop is Jensen's only known public housing commission.

Jensen designed several private and public parks in and around Chicago, including Columbus Park and the redesign of Humboldt Park. He also designed parks in smaller Midwestern cities; including the Lincoln Memorial Garden in Springfield, Illinois; the Indiana Harbor Public Park in Indiana Harbor, Indiana; and the Glenwood Children's Park in Madison, Wisconsin.⁶⁸ Jensen was active in the conservation movement and passionate about the importance of nature within the city. His landscapes emphasized naturalistic landforms utilizing native plants.⁶⁹ He opposed the heavy use of formal landscapes and exotic species. Jensen's designs are generally characterized by indigenous plants, large and small meadows, openings for sunlight, layered stonework, quiet man-made streams, and the council ring; a circular stone seat to be used as a gathering place. Like many Progressive-era thinkers, Jensen believed in the restorative properties of nature and the need for nature within the city. According to historian Leonard Eaton, Jensen believed that "daily contact with nature was an absolute necessity for the nurture of the human soul, and he spared no effort to make this contact possible for all citizens of Chicago".⁷⁰ Also an agrarian, Jensen also believed that direct contact with the soil through gardening promoted better citizenship and provided a diversion to factory work."⁷¹ He was especially concerned about the health of those living in poor and congested areas, "we have no right to consider ourselves civilized as long as we permit less fortunate residents of our city to live and multiply in unhealthy surroundings that are devoid of beauty and that are a peril to the whole population, and a menace to the normal development of our civilization."⁷²

While at the West Parks System, Jensen designed several small neighborhood parks, including Franklin Park, for poor urban children. These parks contained playgrounds, sand piles, wading pools, and other facilities designed to promote active forms of recreation.⁷³ In his planned expansion of the park system, Jensen designed new parks to accommodate the growing west side population and to relieve the pressure on existing overused parks. The expansion plan also called for small, scattered municipal "kitchen" gardens where people could raise their own food. Though this ambitious plan was never implemented, it demonstrates Jensen's commitment to the social welfare of Chicago's poor residents and his belief in the transformative power of natural areas within the urban environment.

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In 1920, due in part from his own disillusionment with Chicago politics and the pressures he began to face at the West Park System, Jensen left his position as superintendent and started his own private practice, primarily planning and implementing landscapes and gardens on large estates in the northern suburbs of Chicago. In 1935, he shifted his practice to more consulting, designing but no longer implementing his landscapes. In 1935 he left Chicago for Door County, Wisconsin, and started a school known as “The Clearing.” Friend and architect Hugh M.G. Garden (a principal in the Lathrop Homes group) designed the buildings for the new school. Jensen’s also undertook the landscape design for the Lincoln Memorial Gardens in Springfield, Illinois, as well as several smaller commissions, including Lathrop Homes.

More directly than in many of his park projects, at Lathrop Homes, Jensen had the opportunity to realize many of the community and social programs that he included in his West Parks System expansion concept. The Lathrop Homes sit within a carefully designed park, bringing the inhabitants into close contact with nature. Situated along the Chicago River, the design allowed residents to enjoy views and access to that powerful natural feature. Kitchen gardens were located behind all of the row houses, giving residents the opportunity to grow their own food. Jensen hoped this contact with nature would improve residents’ quality of life and character. Although Lathrop was a relatively small project, Jensen must have felt great sympathy with its cause, and he employed many of his signature design ideas to create a lovely, well planned naturalistic setting for Lathrop residents to enjoy.

Conclusion

The forty-eight continental projects of the HD represent a significant moment in housing reform. Inspired by the community planning principles of the RPAA, these projects found a compromise between those middle class standards and affordable housing economics, establishing an effective typology for low-rent housing. Not only are these projects the widest diffusion of RPAA community planning ideals, but also they represent both the beginning and the architectural high point of American public housing up to the post World War Two period, when the typology predominantly switched to high rise construction. More than simply a representative example of this important program, Julia C. Lathrop Homes is one of the best examples of this period. Its large size allowed for a fully-developed site, and the missions of the program found particular consonance with the principles of landscape architect Jens Jensen, resulting in an exceptionally significant site and landscape plan. In addition, Lathrop is the most architecturally elaborate example of the period, with Classical Revival exterior details designed to create a sense of variation and particularity on the large site. Most other projects of this size used moderne or International Style elements. In terms of planning, landscape architecture and architecture, Lathrop Homes is an important example of America’s first public housing effort and both the buildings and the site maintain their integrity, despite some changes over time. In addition to being a critical record of a significant period in American architectural history, Lathrop Homes is also a beautiful, well-planned residential community that has served its purpose admirably for more than seventy years.

National Register of Historic Places **Continuation Sheet**

Section 8 – Significance

Endnotes

¹ Site selection was most significantly and negatively impacted by the issue of race. Throughout the United States, residential districts were segregated, forcing the HD to grapple with the issue of race, in addition to introducing a controversial new residential program. In order to stem conflict, Administrator Ickes established the Neighborhood Composition Rule, stating that public housing would maintain the racial character of its neighborhood. Not only was this policy complex to implement, it put the federal government in a position to concretize segregation and forced those involved to dissemble, as the policy clearly contradicted current laws.

² Williamsburg in New York City is the largest with 1,622 units. Laurel Homes in Cincinnati was the second largest (1,039 units), but was demolished in the early 1990's. Boston's Old Harbor Village, largely unchanged but renamed Mary Ellen MacCormack, was the third largest with 1,016 units. Lathrop, with 925 units was the fourth largest, and Atlanta's Techwood Homes was the first project opened and the fifth largest (793 units), but was demolished to make way for buildings associated with the 1996 Atlanta Olympics. Please note that, due to its difficult land acquisition process, the HD defined Jane Addams Houses, also in Chicago, as two projects, Jane Addams Houses and Jane Addams Extension. Together, the two Addams projects had 1027 units, which would have made it the third largest project of the period, and pushed Lathrop back to fifth. With the exception of a single building slated to become the National Public Housing Museum, Jane Addams Houses was demolished in the last ten years.

³ FDR Inaugural 20 January 1937.

⁴ Mr. Woodhouse, Jane Austen, *Emma*, Chapter 12. Originally published 1815.

⁵ For example, between 1802 and 1939, London grew from 670,000 to 8.2 million residents.

⁶ Richard Plunz, *A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis*, (New York: Columbia University Press, 1990), 11.

⁷ See Robert Hunter *Conditions in Chicago* 1901. At that time, he estimated that twenty percent of the population of Chicago lived in slum conditions, with another twenty percent residing in homes only slightly better.

⁸ Daniel T. Rogers, *Atlantic Crossings: Social Politics in a Progressive Age* (Cambridge MA: The Belknap Press of Harvard University Press, 1998), 57.

⁹ See Plunz 11-30 for the most detailed description of this period of housing reform in New York City.

¹⁰ Thomas Lee Philpott, *The Slum and the Ghetto: Neighborhood Deterioration and Middle-Class Reform in Chicago, 1880-1930* (New York: Oxford University Press, 1978), 17.

¹¹ Roy Lubove, *The Progressives and the Slums; Tenement House Reform in New York City 1890-1917* (Westport CT: Greenwood Press, 1962), 86.

¹² Ira Robbins, "Housing Goals and Achievements in the United States" *American Journal of Economics and Sociology* 15/3 (April 1956): 285.

¹³ Philpott, 103.

¹⁴ Peter Malpass, *Housing Associations and Housing Policy* (New York: St. Martin's Press, 2000), 31.

¹⁵ Alfred T. White, "Sun-Lightened Tenements: Thirty-Five Years' Experience as an Owner," *National Housing Association* 12 (March 1912) 4.

¹⁶ White, quoted in Jacob Riis, *How the Other Half Lives: Studies among the Tenements of New York* (New York: C. Scribner's Sons, 1890), 217.

¹⁷ Deveraux Bowly, *The Poorhouse; Subsidized Housing in Chicago, 1895-1976* (Carbondale IL: Southern Illinois University Press, 1978), 2. The building was demolished in 1971, but the arch was salvaged and reinstalled in a condominium complex in Oak Park.

¹⁸ For a definition of the railroad suburb, see Sam Bass Warner, *Streetcar Suburbs*.

¹⁹ Margaret Crawford, *Building the Workingman's Paradise: The Design of American Company Towns* (London: Verso Press, 1995), 25.

²⁰ Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (New York: Oxford University Press, 1970), 75.

²¹ Peter Batchelor, "The Origin of the Garden City Concept of Urban Form." *The Journal of the Society of Architectural Historians* 28/3 (October, 1969), 196.

²² Dugald Macfadyen, *Sir Ebenezer Howard and the Town Planning Movement* (Cambridge MA: the M.I.T. Press, 1970), 56.

²³ In 1910, the shipyard town of Chester, Pennsylvania had 38,000, but in 1918 they had 76,000 people, without any significant housing construction. Rogers, 288.

²⁴ Roy Lubove, *Community Planning in the 1920's: The Contribution of the Regional Planning Association of America* (Pittsburgh: University of Pittsburgh Press, 1963), 39.

National Register of Historic Places **Continuation Sheet**

Section 8 – Significance

- ²⁵ Timothy L. McDonnell S.J., *The Wagner Housing Act: A Case Study of the Legislative Process* (Chicago: Loyola University Press, 1957), 7.
- ²⁶ Richard M. Candee, and Greer Hardwicke. "Early Twentieth-Century Reform Housing by Kilham and Hopkins, Architects of Boston." *Winterthur Portfolio* 22/1 (Spring 1987), 69.
- ²⁷ Catherine Bauer-Wurster, "The Social Front of Modern Architecture in the 1930's," *The Journal of the Society of Architectural Historians* 24/1 (March 1965), 48.
- ²⁸ Letter written by Stein on 13 May 1917. Included in Kermit C. Parsons, ed., *The Writings of Clarence S. Stein: Architect of the Planned Community* (Baltimore: Johns Hopkins University Press, 1998), 89.
- ²⁹ Kermit C. Parsons, Collaborative Genius; the Regional Planning Association of America," *Journal of American Planning Association* 60/4 (Fall 1994); 478.
- ³⁰ Clarence Stein, *Toward New Towns for America* (Cambridge MA: The M.I.T. Press, 1957), 21-36.
- ³¹ Stein, 37-74
- ³² Gail Radford, *Modern Housing for America: Policy Struggles in the New Deal Era* (Chicago: University of Chicago Press, 1996), 21.
- ³³ Plunz, 151.
- ³⁴ Bowly, 11, id., 13.
- ³⁵ Ralph K. Chase, "The Drafting of Housing Legislation: Low-Cost Housing and Slum Clearance – A Symposium," *Law and Contemporary Problems* 1/2 (March 1934): 185.
- ³⁶ Strauss and Wegg, 38.
- ³⁷ These included; Carl Mackley Houses, Philadelphia, PA; Boylan Heights, Raleigh, NC; Neighborhood Gardens, St. Louis, MO; Hillside Homes, New York, NY; Boulevard Gardens, New York, NY; Altavista Housing, Altavista, VA; and the Euclid Housing Group, Euclid, OH.
- ³⁸ In addition to the HD, the PWA's Resettlement Administration also used Stein and Wright's community vision for the design of their three Greenbelt communities. Stein actually served as advisor to that program, which more closely resembled the middle-class model of Radburn.
- ³⁹ "Hillside Housing Group" *Architectural Record* 72/4 (October 1932): 221-232.
- ⁴⁰ The Works Progress Administration (WPA) was established specifically to expend funds quickly, with production a secondary concern. The WPA, therefore, funded roadside trash pick-up, the many artists programs, and the Civilian Conservation Core—programs that did not require lengthy design times. The PWA, in contrast, was intended to undertake much longer-term projects that needed significant design time; the Triborough Bridge in New York, the Fort Peck Dam in Montana, countless courthouses, post offices and schools. Housing, however, was seen as one of the PWA efforts with the quickest turn around between design and construction, thereby putting pressure on the HD.
- ⁴¹ For a fuller description of this bureaucratic shift, please see Elizabeth Ann Milnarik, "The Federally Funded American Dream: Public Housing as an Engine for Social Improvement, 1933-37," Ph.D. diss, University of Virginia, 2009.
- ⁴² "Col. Hackett, 61, Architect and War Hero, Dies," *Chicago Tribune*, 9 September 1941, 22.
- ⁴³ The PWA's Inspection Services Division handled construction administration for the HD.
- ⁴⁴ The HD produced fifty-two projects, but three were built in the Virgin Islands and two were constructed in Puerto Rico. HD staff in Washington DC undertook design for these five territorial projects. In terms of planning these five projects were similarly arrayed, but architecturally, local tradition and conditions made these projects significantly different from their continental counterparts.
- ⁴⁵ Contemporary residential segregation forced the Housing Division to take a position on race. At the behest of PWA Administrator Harold Ickes, and in an effort to limit local objection to projects, the HD followed the Neighborhood Composition Rule, which promised that new housing projects would be occupied by residents of the same race as the surrounds. This created a situation where public housing enforced existing segregated conditions, and in fact, halted racial transition or integration in changing neighborhoods, a controversial condition. The internal policy stayed in place until after World War Two.
- ⁴⁶ Boston's Old Harbor Village was slightly larger (1,016 units), but also had seventeen architects on the design team.
- ⁴⁷ Memorandum from Chief of Branch I – Initiation to Director of Housing 31 July 1935. Folder 5, Box 106 H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.
- ⁴⁸ Al Chase, "Name DeGoyler to Direct PWA Housing Group." *Chicago Tribune*. 12 January 1935: 21.

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Section 8 – Significance

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- ⁴⁹ Betty J. Blum, interviewer *Interview with Walter T. Stockton* Compiled under the auspices of the Chicago Architects Oral History Project. The Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, The Art Institute of Chicago, 1995, Revised Edition 2005.
- ⁵⁰ *Who's Who in Chicago and Vicinity*, 6th Ed. (Chicago: A.N. Marquis Co., 1936), 103. "Services Today For Architect R.S. DeGolyer," *Chicago Tribune*, Oct. 13, 1952, E6.
- ⁵¹ John Zukowsky, ed. *Chicago Architecture and Design; 1923-1993* (Munich: Prestel-Verlag, 1993), 460.
- ⁵² *Who's Who*, 57.
- ⁵³ *Who's Who*, 72. *Chicago Tribune* Obituary, 28 March 28, 1968. "Everett F. Quinn," *Chicago Tribune*, Obituaries, Jan. 25, 1963.
- ⁵⁴ For a fuller discussion of the Chicago School, see Carl Condit, *The Chicago School of Architecture; A History of Commerical and Public Building in the Chicago Area, 1875-1925* (Chicago: University of Chicago Press, 1973).
- ⁵⁵ *Who's Who*, 213.
- ⁵⁶ "Hugh Garden." *Prairie Styles*. www.prairiestyles.com/garden.htm.
- ⁵⁷ Folder 5, Box 106, H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.
- ⁵⁸ Henry F. Whitey, and Elise R. Whitey. *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, Inc., 1970), 650.
- ⁵⁹ *Who's Who*, 440.
- ⁶⁰ 31 August 1936 Folder 5, Box 106 H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.
- ⁶¹ *Who's Who*, 423.
- ⁶² *Who's Who*, 80.
- ⁶³ Godfrey Lundberg, "Chicago Scenic." *Chicago Tribune* 20 April 1952. K 30.
- ⁶⁴ Whitey, 402.
- ⁶⁵ Whitey, 515.
- ⁶⁶ Agreement Between Architect and Landscape Architect Diversey Housing Project No. H-1406, 3 January 1936. Folder 5, Box 106, H-1406 General Information Chicago IL, Entry 2, Record Group 196 Records of the Public Housing Administration, Textual Records, NARA II.
- ⁶⁷ Ibid.
- ⁶⁸ *Who's Who*, 321.
- ⁶⁹ "Jens Jensen," *The Jens Jensen Legacy Project*, www.jensjensen.org.
- ⁷⁰ Leonard K. Eaton, *Landscape Artist in America: The Life and Work of Jens Jensen* (Chicago: University of Chicago Press, 1964), 35.
- ⁷¹ Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (The Johns Hopkins University Press, 1992), 94.
- ⁷² Grese, 93.
- ⁷³ Eaton, 34.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: National Archives at College Park, MD

Archives

Municipal Reference Collection, Harold Washington Library, Chicago
Publications of the Chicago Housing Authority

National Archives at College Park MD

Textual Section

Record Group 69	Records of the Works Progress Administration
Record Group 135	Records of the Public Works Administration
Record Group 196	Records of the Public Housing Administration

Photographic Section

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Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 35.3

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The Julia C. Lathrop Homes is located on either side of West Diversey Parkway between North Clybourn Avenue, North Damen Avenue, and the North Branch of the Chicago River in Chicago, Illinois.

Legal Boundary Description:

That part of lots 11 & 12 Lying West of a line described as follows;

Beginning on the South line of Diversey Ave 63 Ft. West of the East line of the southwest $\frac{1}{4}$ of Sec 30; Thence southeasterly 42.55 Ft to a point 63.13 Ft. South of north line and 38.19 Ft West of East line of southwest $\frac{1}{4}$ of said Sec 30; thence southerly 77.74 Ft to a point 140.75 Ft South of north line and 38.10 Ft West of East line of said southwest $\frac{1}{4}$; thence southwesterly 419.45 Ft to a point 556.98 Ft south of north line & 93.12 Ft west of the east line of said southwest $\frac{1}{4}$; thence southerly on a curved line tangent to the last line, & convex westerly, with RAD 1283 Ft, and arch length of 168.75 Ft to a point of tangency, said point being 104.20 Ft west of the east line & 725.33 Ft south of the north line of said southwest $\frac{1}{4}$; Thence south 440.62 Ft to a point being 1165.95 Ft south of the north line of said southwest $\frac{1}{4}$; Thence southerly on a curved line tangent to last said line, & convex westerly with RAD 633 Ft, an arch distance of 141.60 Ft; thence southerly on a curved line convex easterly with RAD 567 Ft, an arch distance of 104.20 Ft to a point 1409.10 Ft south of the north line & 74.75 Ft west of the east line of said southwest $\frac{1}{4}$; thence west parallel with said north line 9.80 Ft; thence south parallel with said east line 23.54 Ft to the northerly dock line of Chicago River,

(Except that part of lots 11 & 12 described as follows; commencing at a point on the south line of W. Diversey Parkway being 33 Ft south of the north line & 422.79 Ft west of the east line of said southwest $\frac{1}{4}$ of section 30; thence south 00 degrees 27'20" east 361.15 Ft To the POB; thence continuing south 00 degrees 27'20" east 320 Ft; thence north 89 degrees 36'53" west 108.03 Ft to the easterly line of N. Leavitt Street as dedicated; thence northerly along said easterly line 11.87 Ft to point of a curve; thence northerly along a curved line convex westerly with RAD 1392.75 Ft an arch distance of 157.93 Ft to a point of tangency; thence northerly tangent to said curve 157.94 Ft; thence east 175.38 Ft to the POB)

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Section 10 – Geographical Data

All in Snow Estates Subdivision by superior court partition of.

PIN: 14-30-123-001-0000 (north half); Snow Estate Subdivision. Diversey-Clybourn Industrial and Commercial District being part L13 & 14 with east 9Ft L15 all L16 to 24 B6 and vacant alleys in Clybourn Ave.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries for Julia C. Lathrop Homes were chosen because they encompass the total area covered by the original design, including buildings and their surrounding landscape.

11. Form Prepared By

name/title Elizabeth Ann Milnarik, Ph.D., AIA
organization _____ date 10 September 2010
street & number 165 Harvard St. NW #212 telephone (434)825-3957
city or town Washington state DC zip code 20009
e-mail emilnarik@yahoo.com

Based on a draft document prepared by Weston Davey, 21 Colonial Drive, Tilson NY 12486
(845)658-7124

Additional Documentation

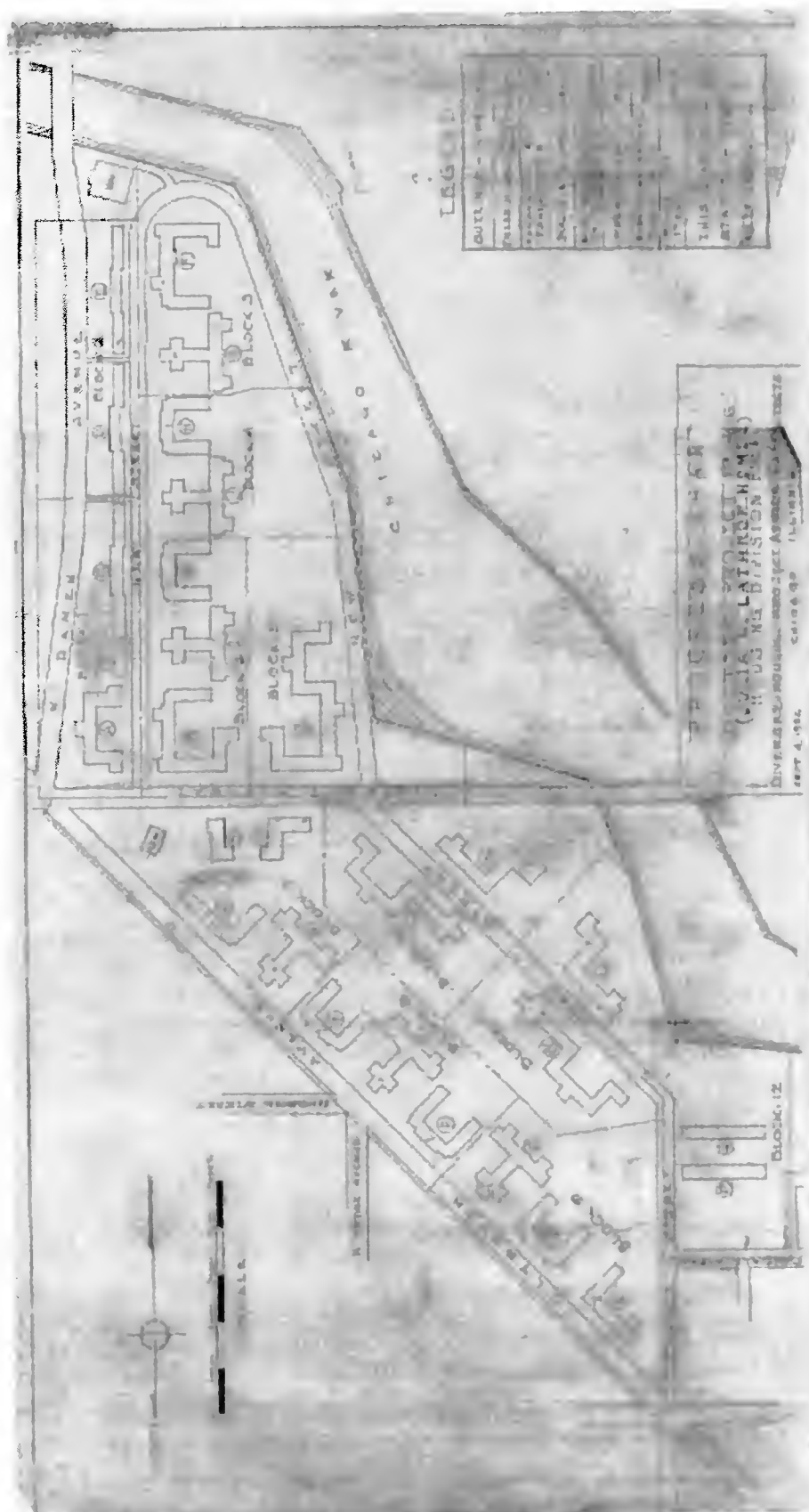
Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



Attachment A: Location of the three constructed direct build HD projects. Author-altered google map.

Additional Documentation - Attachments



Attachment B: Site Plan, Julia C. Lathrop Homes.
Housing Division Construction Plans, RG 196, NARA II.